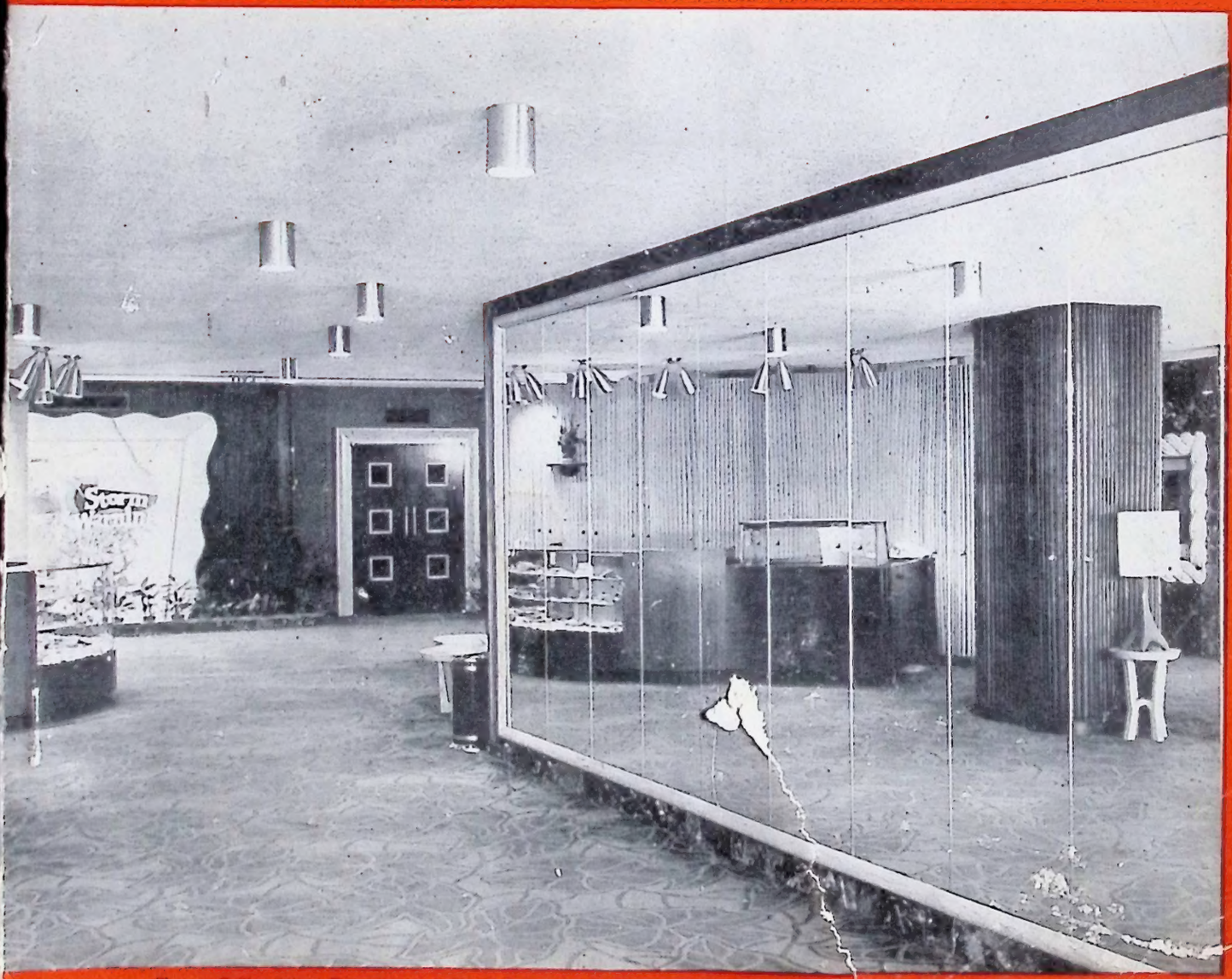
The Pulse of the Motion Picture Industry

BOXOFFICE



Floor-to-Ceiling Mirror Treatment in Lobby of Remodeled Paramount Theatre, Miami. Owner: Florida States Theatres.

In This Issue . . .

The MODERN THEATRE

Entered as second-class matter at the Post Office at Kansas City, Mo., under the act of March 3, 1879.

CANADIAN EDITION

JULY 7, 1951

THE PUBLIC TALKS

and the inspiration behind the up-beat at box-offices is **M-G-M!**



"I saw 'GREAT CARUSO'* three times!"



"Want laughs and action? See 'GO FOR BROKE!'"



"Will you join our party at 'SHOW BOAT'*?'



"There's a lovely new star in 'TERESA'."

*Asterisk denotes Technicolor



"I hear 'LAW AND THE LADY' is excellent."



"Get a load of that 'STRICTLY DISHONORABLE'."



"Let's watch for 'RICH, YOUNG AND PRETTY*'"



"'PEOPLE AGAINST O'HARA' is coming soon."

THE TRADE TALKS

and "Best offerings, M-G-M" said Allied Theatre Owners of New Jersey at their meeting, reported in Film Daily, June 14th

SHORT TIP: "Bargain Madness" Pete Smith howl is timely travesty that will convulse your folks. Book it fast!

CINCINNATI
CLEVELAND
BALTIMORE
PHILADELPHIA
ATLANTIC CITY
INDIANAPOLIS
LOUISVILLE
SPRINGFIELD, O.

Exactly as predicted by the Exhibitors who saw it!

Exactly as predicted by the Trade Papers!

THE BIGGEST ALFRED HITCHCOCK HIT IN YEARS!



Strangers on a Train

STARRING
FARLEY
GRANGER
RUTH
ROMAN
ROBERT
WALKER
WITH LEO G. CARROLL
Screen Play by
Raymond Chandler
and Czenzi Ormonde

and Now in New York

THE PICTURE SELECTED
FOR THE BIG BROADWAY EVENT—
GALA OPENING OF THE
Warner Theatre

1926 SILVER ANNIVERSARY Warner OF TALKING PICTURES 1951

CAPTAIN HORATIO HORNBLOWER

COLOR BY TECHNICOLOR



Lights Up Soon!

LOOK FORWARD!
GO FORWARD!
WITH
WARNER BROS.

PICTURE OF THE WEEK



STRUGGLE!

High above the Atlantic, James Stewart struggles with the crew of a huge transoceanic airplane in a climactic scene from 20th Century-Fox's thriller "No Highway in the Sky." Based on the famous Nevil Shute best-seller, the film co-stars Stewart with Marlene Dietrich for exciting screen entertainment starting in August.

(Advertisement)

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FUNDAMENTALS NEVER DIE

THAT industry thinking is coming back to the fundamentals that made it a great business was very much in evidence this past week. Early in the week we received two letters—one from a district manager of National Screen Service and the other from a North Dakota exhibitor—in which there was similarity of viewpoint, based upon experience. Later in the week, a meeting took place in New York with resultant action that also seemed to revolve upon that same point of view, namely, of the importance of film salesmen in giving inspiration to and stimulating showmandising effort on the part of exhibitors.

The two letters were published in last week's issue of BOXOFFICE. Observed Louis Patz of National Screen Service, "There was a time when every salesman carried tremendous amounts of advertising. In training these salesmen, the managers would teach the men to go through an entire campaign of 'ballyhoo' with the customer on every picture that was exploitable. He would instil enough enthusiasm in the salesman so that the salesman himself passed it on to the exhibitor . . . I honestly believe that if monthly meetings were held with the salesmen of the various film companies, and the managers of theatres among themselves would hold meetings; that, during these meetings, material on pictures would be unfolded and talked about and the pressbook gags discussed, even though up until ten years ago, these gags were used over and over again, they would still be most effective in bringing people back into theatres, where they get the greatest and finest entertainment they can possibly buy for their money."

In the letter from Exhibitor Arthur C. Bean, Riverdale Theatre, Riverdale, N. D., praise was given to a salesman who did the very thing that Mr. Patz recommends that ALL salesmen do. We quote in part from Mr. Bean's letter:

"The salesman to whom I have reference is Charles Stoflet, representing Metro-Goldwyn-Mayer in the Minneapolis territory. Naturally, he is first for MGM, but all in all for the whole industry. To prove my point, here are a few things he does. He picks up ideas, exploitation angles on all good pictures from all companies and then he passes them on to the exhibitor. He is forever trying to help the exhibitor improve his boxoffice returns. Not only does he help the exhibitor with ideas on pictures, but he gives practical help and ideas on everything pertaining to the theatre such as equipment, building, decorating, etc.

"Naturally, he gives the most ideas on his own pictures. However, *he gives more ideas on exploitation on top product from the other film companies* than the salesmen representing these companies. Personally, I would say he is a big man in the industry. In his everyday travels he works hard to make the industry and movies better than ever."

The event that took place in New York that seems to mesh with the thoughts expressed by Messrs. Patz and Bean, was the arrangement effected by Col. H. A. Cole and R. J. O'Donnell of Texas for an intensive statewide boxoffice drive to be conducted in cooperation with the film distributors. To generate exhibitor interest, enthusiasm and active participation, the 60 salesmen traveling Texas will devote two full weeks exclusively to this purpose. This should have a salutary effect, perhaps setting a pattern for the rest of the industry to follow in the forthcoming Film Jubilee to be staged this fall under the sponsorship of the Council of Motion Picture Organizations.

The three instances above cited make clear the vital part salesmen can play in the overall picture of showmandising at the local level, the point of contact for patron and theatre. It reminds of that old saying that a chain is as strong as its weakest link. In the contemplation of a nationwide campaign to resell motion pictures to the public, no single point of public contact should be overlooked. The greater the intensity, the more widespread the effort, the greater will be the result achieved. So, to come back to the point of the return to fundamentals by re-enlisting, as it were, the salesman of films to that phase of his work "in the old days" that made the motion picture the world's greatest entertainment form—SELLING IDEAS along with pictures.

In the past year or more BOXOFFICE has reported a number of outstanding instances wherein salesmen rendered helpful service to exhibitors in specific as well as in general promotional efforts. These efforts took various forms, from helping to lay out campaigns and talking with newspaper editors on behalf of a picture, to addressing organization groups on behalf of the local theatre and the industry at large. With approximately 1,500 salesmen covering every nook and cranny of the nation, it is not difficult to imagine the great service they could render in the job of goodwill building, if only through their regular contacts with exhibitors. It was in this manner that exhibitors, especially the newcomers, were taught the fundamentals of merchandising pictures, of taking advantage of ticket-selling ideas and of making a better place for themselves and their theatres in their communities.

Fundamentals never die. They may wither when neglected, but they have great comeback powers. The fundamentals of showmanship created by this industry have been widely—and successfully—adopted by many others. They are as effective in selling wearing apparel and things to eat as they were in selling motion pictures. Let's get them back and use them, over and over again, with the know-how that is inborn in showmen. Let's extend our efforts in full cooperation, all along the line, in such measures as those cited in the foregoing.

Ben Shlyen

THEATRE TELEVISION MAY HIT 100,000 SEATS IN THREE MONTHS

Installed Apparatus Now Covers 61,123 Seats; Orders for 40,732

NEW YORK — Theatre television may reach 100,000 seats in the next three months. Installed projectors now cover 61,123 seats and those on order cover an additional 40,732 seats.

How fast the installations will expand later in the year will depend upon the ability of manufacturers to deliver. Orders are going on a priority basis and some exhibitors are now being told it will take six months to make deliveries.

TO MARKET NEW PROJECTOR

Practically all of the rush of deliveries resulting from the Louis-Savold and La-Motta-Murphy fights are RCA equipment. One General Precision tube-to-film machine is in operation in Pittsburgh and another has been used on a rental basis in Washington. General Precision's equipment for film transfer is 16mm and uses Paramount tube-to-film patents. The company is now planning to market an instantaneous projector similar to the RCA equipment.

Paramount, which has three tube-to-film machines in operation, demonstrated in Chicago that by repeating the fight films for crowds that couldn't get in for the first shows it could develop a much larger income per machine. It is now making plans for the manufacture and marketing of these machines. Standard 35mm film is used.

Up to the time of the Fabian exclusive broadcasts of basketball games at the Palace Theatre, Albany, there was general curiosity about theatre television, but practically no orders. Installed sets were tailor made. The big rush started immediately after the Louis-Savold fight.

OVER 50 SETS ON ORDER

Now it is admitted that there are more than 50 sets actually on order, with the theatres where they are to be located designated in the orders. What circuits describe as "reservations" have been made for an undisclosed number of additional projectors. Warner Bros. Circuit Management Corp. is in the market for 25 and Balaban & Katz wants 14.

Century Theatres, New York; Comerford-Publix, Pennsylvania; Walter Reade Theatres, New York and New Jersey; Jamestown Amusement Co. (Shea) operating in several states; Fanchon & Marco (Harry B. Arthur); Fabian Theatres, New York, New Jersey and Virginia; Sidney Lust Theatres, Washington; K-B Amusement Co., Washington; District Theatres Corp., Washington and Virginia; American Theatres Corp., Massachusetts, and Wometco, Florida, have both orders and reservations in, and it is understood the total of projectors sought runs well above 50.

The first come, first served nature of the stampede has caused most of the circuits to put a mantle of secrecy over their plans.

Nobody seems to be worrying about scarcities of materials. These, it is expected, will be taken out of allotments for home receivers which are now in a state of over-supply.

Early in the year Charles Skouras, president of National Theatres, subsidiary of 20th Century-Fox, announced he would install 25 or more television projectors in coast theatres.

One of the surprises of the recent developments has been the variety of theatres seeking installations. Up to a few months ago it was assumed that only the largest circuit theatres in big cities would be able to afford them, or want them until their success had been fully demonstrated.

Up to the end of June, seven theatres with seating capacities ranging from 1,200 to 1,500 had either installed projectors or signed definite orders for them. In the 1,500-2,000 division there were eight; from 2,000 to 3,000 there were 13; from 3,000 to 4,000 there were eight, and from 4,000 up there were four.

The Balaban & Katz orders included places like Alton, Aurora, Elgin, East St. Louis, Kankakee, Waukegan, Joliet, Gary and Hammond. B&K found the exclusive broadcasts of the Notre Dame football games profitable in Chicago last fall and this may have influenced the company's TV expansion both before and after the two boxing bouts. It also was highly satisfied with the World Series telecast last year.

Essaness Theatres has ordered an RCA projector for the 3,164-seat Oriental in Chicago.

Detroit, which is within the range of the Notre Dame hookup, has been more conservative. The city has one installation at the Michigan Theatre, a 4,029-seat house, operated by United Detroit Theatres, and is about to have another, at the Eastown, a 2,500-seat theatre operated by Wisper-Wetsman.

Cleveland, also within the range of a Chicago hookup, received its first installation,

(Continued on page 10)

Myers Suggests Caution In Theatre TV Plans

WASHINGTON—The ultimate effects of theatre television and the many problems that must be overcome before it is a profitable operation should be considered by exhibitors before they rush into the heavy cost of committing themselves to it at this early stage in its development, Abram F. Myers, Allied board chairman, cautioned his members in a special bulletin Tuesday (3).

"The standout crowds at the theatres showing the Louis-Savold and Murphy-La-Motta fights seem to have started a stampede towards large-screen television," Myers said. "Times being what they are, that is only natural. But the cost of a television installation is very high, there is a dearth of first-class fighters, the attitude of other sports toward theatre television has not crystallized, the public reaction to having to pay for programs which were promised free remains in doubt, the ultimate effect on regular movie attendance is not known, and, of course, there are still the same old uncertainties as regards systems and channels."

First, Myers said, there might possibly be adverse effects on regular patrons brought about by "turning the theatres into prize fight arenas from time to time." He cited published reports of the telecast at RKO Keith's here last week, where a shirt-sleeved crowd of fight fans acted in "true arnica hall style," applauding and wise-cracking throughout the preceding regular feature, booing the manager when he appeared on stage, continued their noisy antics through the fight itself, and then made a "concerted rush for the exits" when the broadcast was over. "One cannot escape wondering what typical moviegoers—say parents, persons of refinement and children—will think of such goings on," he commented. "Will they be willing to space their movie-going so as to avoid these brawls, or will the theatre lose caste in their estimation? The experience would hardly endear the theatre to them as a place of polite entertainment."

One solution to the "difficulty of integrating a single fight into a regular movie program" suggested by Myers would be to substitute an all-fight program, including the preliminaries, on the nights when a feature bout is to be held. This probably would be preferable to a special show for the fight only, because of the chance of a quick knockout, resulting in disgruntled patrons who had paid a stiff price for admission, he said.

"It would avoid mixing prize fighting and motion pictures to the degradation of the latter. It would prevent movie fans from straying into the theatres on fight nights in the forlorn hope of enjoying a picture."

Another problem which is going to loom large, said Myers, is the probable flood of complaints to the FCC from home set owners if theatre TV is expanded to take in all the leading sports events and other top features, leaving them only a "few sponsored programs of varying degrees of entertainment." The FCC already has acknowledged receipt of some setowner complaints.

This likelihood, he stated, "is an added element of uncertainty and one that must be taken into account in deciding to take the deep plunge into theatre television."

NATIONAL BOXOFFICE DRIVE GETS GOING VIA TEXAS PLAN

Film Salesmen Spearhead Campaign in Lone Star State in August

NEW YORK—The nationwide boxoffice drive now being sponsored by the Council of Motion Picture Organizations is slowly but surely taking shape but most of the details remain to be worked out.

Plans for the first statewide drive to be staged under COMPO auspices in the early fall by Texas exhibitors were outlined by Col. H. A. Cole of the Allied Theatre Owners of Texas and Robert J. O'Donnell of the Interstate circuit last week and both the advertising and publicity committee and the distributors committee of the Motion Picture Ass'n of America have held preliminary meetings on the Theatre Jubilee program, which is tentatively scheduled to begin in New York October 1.

PLAN THEATRE JUBILEE

A big attraction for exhibitors in the Theatre Jubilee plan is that the producers will pay for all or most of the campaign on the national level and even partially on the local level. This campaign will consist of institutional and product advertising, in addition to tours by leading stars, and other exploitation.

The MPAA distributors committee, headed by Ben Kalmenson, general sales manager of Warner Bros., held a meeting on the Jubilee program as drafted by Arthur L. Mayer, COMPO executive vice-president, June 18 and the advertising and publicity committee, headed by S. Barret McCormick, RKO director of advertising and publicity, is expected to hold a meeting early in July to receive reports of the various subcommittees named to decide on various aspects of the Jubilee.

Kalmenson's distributor group will wait until receiving proposals from the ad-publicity group before taking affirmative action. McCormick held a meeting with members of his publicity and advertising staff July 2.

60 SALESMEN IN DRIVE

In addition to the Texas boxoffice drive, which will have 60 film salesmen covering the Texas territory for two weeks, beginning August 15, to enlist the cooperation of the state's 1,500 exhibitors, the newly named Organization of the Motion Picture Industry of the City of New York, a public relations group for the New York area, held one meeting on the plans for the Jubilee and other projects June 20 and will hold its next meeting July 11, according to Lynn Farnol, public relations consultant for the organization.

At the first meeting, Fred J. Schwartz, chairman, reported on the progress of plans for the Jubilee and gave an account of conferences with Barney Balaban, Adolph Zukor, Leonard Goldenson, Y. Frank Freeman and Robert Weitman on the plans. Schwartz also stated that letters have been received from hotels, airlines, railroads and other industries interested in the subject.

In addition to Schwartz, other exhibitor leaders on the committee of the Organization of the Motion Picture Industry of the City of New York are: Edward Rugoff, president of the Metropolitan Motion Picture Theatres Ass'n; Harry Brandt, president of the Independent Theatre Owners Ass'n; Oscar A. Doob, Loew's Theatres; Max A. Cohen, Cinema circuit, and S. H. Fabian, Fabian Theatres.

Harry Goldberg of Warner Theatres will attend the July 11 meeting and will give plans for some special promotion by his company, according to Farnol.

Two of the largest papers in the New York area, the Daily News and the Sunday Journal-American, have run friendly stories about the New York organization. Both newspaper articles stressed the fact that during the six years since the war, the motion picture theatre owners in the New York film area have expressed their confidence in their economic future by building 31 theatres and 38 new drive-ins, according to a survey.



Col. H. A. Cole of Allied Theatre Owners of Texas and Robert J. O'Donnell of Interstate circuit, Dallas, persuade sales and advertising heads of major companies to back COMPO-inspired advertising campaign by Texas exhibitors in September to stimulate boxoffice. Colonel Cole and O'Donnell are shown at opposite sides in center of table of luncheon conference at the Astor hotel in New York. Seated clockwise, starting at left, include: William F. Rodgers, Charles Reagan, MGM; A. W. Schwalberg, Paramount; Al Daff, Maurice Bergman, Universal; Cole; H. M. Richey, MGM; James O'Gara, Walter Titus, Republic; Dan Terrell, Si Seadler, MGM; Jerry Pickman, Sid Blumenstock, Paramount; Gil Golden and Bernard Goodman, Warners; Edward Aaron, 20th Century-Fox; Morey Goldstein, Monogram; O'Donnell, Arthur L. Mayer, COMPO; William J. Heineman, United Artists; E. K. "Ted" O'Shea, Paramount; Ned E. Depinet and S. Barrett McCormick, RKO. Standing are A. Montague, Columbia; William Gehring, Al Lichtman and Charles Einfeld, 20th Century-Fox

Follow the Lead of Texas in Staging Regional Campaign, Allied Urges

WASHINGTON — Stressing the "imperative need for prompt action," Abram F. Myers, Allied board chairman on Tuesday (3) urged other territories to follow the lead of Texas in setting up special boxoffice drives "to the end that the several territories, coordinating their efforts through COMPO, may rescue the movies from the current slump."

The "significance" of the announcement last week that a special campaign would be undertaken in Texas in September "should not be overlooked," said Myers in a special bulletin to his members. Although agreeing that integration of the campaign with the COMPO drive "when and if the latter gets going" is right and proper, Myers declared that "because of the interminable delays in getting a nationwide campaign off the ground, and the imperative need for prompt action in restoring motion pictures to their rightful place as king of entertainments, we have been saying for many weeks that promotional campaigns would have to originate with the exhibitors in their respective territories."

The reports of sagging receipts, he stated, "show that this matter cannot wait and that those who have the vision and gumption to do something had better get busy—right now."

Pulse Beats

Exhibitor Theatre TV Unit Elects Si Fabian Head

Named by NETTC members after Frank Walker resigns temporary post; Philip Harling of Fabian Theatres given new post of assistant treasurer; Cohn and Marks, TV counsel, and Jansky and Bailey, engineers, retained.

*

Para. Working on Marketing Plan for Its Theatre TV

Sales and installations of tube-to-film system to be handled by independent equipment companies, according to Paul Raibourn; Joe Hornstein, Inc., now installing equipment in St. Louis Shenandoah.

*

Two Tax Victories Are Won Through Exhibitor Suits

Alabama supreme court knocks out two per cent levy in Montgomery and Quebec; judge rules against ordinance calling for five-cent levy on tickets costing less than a dollar.

*

Screen Actors Guild Wins Collective Bargaining

Hollywood actors employed by six independent film companies win sweeping victory over Television Authority in National Labor Relations Board election; votes 439 to 49.

*

E. L. Walton Enters Supply Business

Former vice-president of Republic Pictures buys 50 per cent interest in Modern Theatre Supply, distributors of RCA equipment in Washington, Oregon, Idaho, Montana and Alaska, according to Selon Burns, president.

*

Anglo-U.S. Remittance Talks Now Scheduled for July 13

Delay caused by illness of Sir Hartley Shawcross; John McCarthy gets final briefing from MPEA board; James A. Mulvey to represent SIMPP with William B. Levy, Disney representative, now in London.

*

German Exhibitors Opposing Proposed 27 Per Cent Quota

If the screen quota, which will be reported by a committee of the German Bundestag early in July, is defeated, the German government will continue the less favorable import quota.

*

Duffy Circuit of Oklahoma Sues Griffith for $114,000

Suit claims theatres operated by Duffy were forced out of business; owned and operated Rialto and Temple in Mangum when Griffith opened a theatre there in July 1937.

Jury Indicts Six Drive-Ins On Price-Fixing Charge

CHICAGO—A special federal grand jury last week (29) returned indictments charging six Chicago area drive-in theatre corporations and two persons with fixing admission prices in violation of the Sherman antitrust act. The indictments charged the drive-in owners have been engaged in a conspiracy since March 9 of this year, when it is claimed they agreed on a scale of admission prices, including an agreement to outlaw a per-car flat admission rate.

The defendants are the Starlite Drive-In, Inc., ABC Theatricals, Double Drive-In Corp., Illinois Drive-In Theatre Co., Oak Lawn Drive-In Theatre Corp., and the Essaness Theatres Corp. Also charged were Frank Fink and Irving Gandall, described as principal stockholders in corporations that leased land on percentage basis for the Essaness Harlem Avenue and the North Avenue drive-ins.

The indictments, returned before Judge John P. Barnes, came after several months' investigation by Willis L. Hotchkiss, head of the Justice department's Chicago antitrust division. The indictments were said to be the first of their kind under the antitrust laws.

Commenting on the grand jury action, Attorney General J. Howard McGrath said:

"The Department of Justice is now bringing to a successful conclusion lengthy litigation brought under the Sherman act against leading motion picture producers and distributors. The purposes of that litigation, among others, were to introduce competition in distribution of motion pictures and to prevent large distributors from monopolizing the exhibition of films in the towns where they owned theatres.

"The present indictment is brought against independent motion picture exhibitors in the Chicago area, and charges them with price-fixing. Now that the major factors in the motion picture industry have been compelled by court action to conform their practices to the antitrust laws, there is nothing to justify independent exhibitors in fixing admissions."

Officials of the Essaness Theatres Corp. declined to comment. Gandall said he disposed of his drive-in interests March 24, 1950, and had not been called before a grand jury at any time.

Theatre TV

(Continued from page 8)

and RCA projector, at the RKO Palace, a 3,284-seat house, just before the Louis-Savold fight.

RKO also secured a quick installation at the RKO Keith, 1,838-seat house, Washington, before the Louis-Savold fight. As a result Washington operators are in a great state of excitement along with those in nearby Baltimore. When it became known that the RKO Keith was to show the fight, District Theatres Corp. rented a portable apparatus which threw a small picture for the Lincoln, 1,568-seat Negro house, but it had empty seats for the second fight on an upped scale. This was the only spot that reported disappointing results.

Sidney Lust, who operates two houses in Washington and nine in nearby Virginia, including a drive-in, immediately decided to put in an order for projectors. Fairlawn Amusement Co., with seven houses, also ordered two projectors. B-K Amusement Co. immediately started negotiations with General Precision Instrument Co. for one of its tube-to-screen machines. Warner Bros. Circuit Management Corp. sought installations of RCA equipment for the Metropolitan, 1,484 seats, and for the Warner, 2,154 seats. October delivery is expected.

F. H. Durkee Enterprises in Baltimore ordered RCA installations for the State, 2,044 seats, and the Grand, 1,750 seats.

Loew's, Inc., had a machine at the Century, Baltimore, 3,048 seats, and Oscar Doob, circuit executive, began to wonder what would happen when several theatres should stage a TV attraction at the same time.

Fabian Theatres, which started all the excitement, added an installation at the National, Richmond, with 1,393 seats. With the Albany installation, Fabian now has three, the third being in the Fox, Brooklyn, with 4,060 seats.

Sam Pinanski, head of American Theatres Corp., who was closely associated with Fabian in the first television moves, was unable to show either of the fights because he couldn't get time reservations on the microwave relay of AT&T for the Pilgrim, Boston, 1,500 seats. Nevertheless he is sold on the idea and has ordered installations for the Circle, 1,207 seats, at Brighton, and the Embassy, 2,086 seats, at Waltham. So far as known, these are the only Massachusetts installations contemplated at present.

Fay's Theatre, Providence, had an RCA installation, but the theatre has been sold and will be razed.

Comerford-Publix, which was interested in the Fay, now has only one installation—Binghamton, N. Y., Capitol, 2,284 seats—but has three sets on order and hopes to get them in the fall.

Malco Theatres has the only order in from Memphis. It will be at the Malco, 2,682 seats.

The Wometco Circuit, Florida, has tentative orders in for several houses.

Sullivan Asks to Appear At Senate Tax Hearings

WASHINGTON — Gael Sullivan, Theatre Owners of America executive director, on Monday (2) requested permission to appear as a witness on motion picture admission taxes before the senate finance committee.

The committee is holding hearings on the new tax bill raising rates so as to bring in an additional $7.5 billions per year, already passed by the house. It expects to hear witnesses testify on the various excise taxes on or about July 23.

FABULOUS

Fabulous "Fabiola"



...Goddess Of Love In A City Of Sin!



JULES LEVEY
presents

"FABIOLA"

starring MICHELE MORGAN · HENRI VIDAL

.. MOST MAGNIFICENT SCREEN SPECTACLE EVER MADE!

Fabulous abiola

...Goddess Of Love In A City Of Sin!

FABULOUS BUSINESS! FABULOUS HOLDOVERS!

Following the greatest opening in the history of the Joy Theatre, New Orleans, it's
SMASH! SAN FRANCISCO
GREAT! BOSTON
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NEVER SUCH TRADE RAVES!

"Tremendous spectacle. Most elaborate, enormous scope!"—*DAILY VARIETY*

"Impressive, sumptuous production, for strong patronage!" —*FILM DAILY*

"Amazing. Spectacular mob scenes, climax of vast scope and action!" —*SHOWMEN'S*

"Lush spectacle. Impressive the massacres before thousands of screaming extras!" —*VARIETY*

"Opulent, visually exciting, engrossing, spectacular!" —*MP DAILY*

"Great theme, powerfully dealt with on the grand scale, never before equalled on the screen!" —*MP HERALD*

"Lavish, thrilling, amazing, action aplenty!" -*BOXOFFICE*

Fabulous "Fabiola"

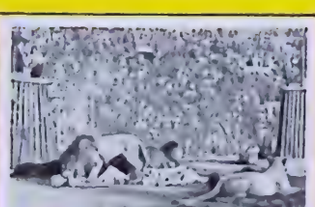
NEVER HAS THE EXHIBITOR HAD SUCH OPPORTUNITY FOR SENSATIONAL GROSSES!



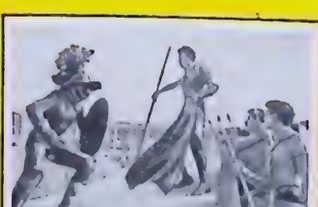
SEE The barbarous splendor, the colossal pageantry, the lusty grandeur, the unchained emotions...of wicked, sinful, pagan Rome!



SEE A cast of 50,000... hordes of victims led to their doom in the Colosseum ... history's most agonizing moments of terror!



SEE Ferocious beasts attack helpless human sacrifices...in the most merciless massacre the world has ever known!



SEE Giant gladiators fight to the death...in the screen's most savage scenes of mortal combat!

Book it thru UA

Disney Sues to Stop Bunin 'Alice' Film

NEW YORK—Walt Disney Productions and RKO filed a complaint in southern district court July 2 seeking an injunction against Souvaine Selective Pictures, Harry A. Brandt and Picto Corp., operator of the Mayfair Theatre, to restrain the showing of the Lou Bunin puppet production of "Alice in Wonderland" at the same time as Disney's "Alice" in New York. A show cause for a preliminary injunction will be argued July 10.

Souvaine has scheduled the opening of the Bunin "Alice" at the Mayfair July 26, five days before Disney's "Alice" is set to open at the Criterion, two blocks away on Broadway.

The Disney injunction alleges that the cartoon feature was produced at "great expense and widely advertised and exploited" and that the puppet feature was started late in 1946 after Disney had started preliminary work on his picture in 1945. The Bunin film was shown in France in 1949 but was never released in the U.S. or England. Eagle Lion Classics had tentative plans for releasing the picture in 1950.

The injunction seeks to restrain the defendants from releasing the Bunin picture for 18 months unless the distributor and licensees agree to advertise the film in large type as "produced in France by Lou Bunin Productions and having no connection with the Walt Disney production of the same title." It is alleged that unless this is done "the public will be confused and deceived and Disney will be irreparably damaged."

It is also claimed that Souvaine licensed the Bunin picture at Brandt's Mayfair after RKO and Brandt failed to agree on terms for Disney's "Alice." Disney's two previous features, "Cinderella" and "Treasure Island" both played the Mayfair with great success in 1950.

Extended Chicago Showing Of 'Streetcar' Denied

CHICAGO—Judge Michael L. Igoe in federal district court June 29 termed "shocking" the motion picture, "A Streetcar Named Desire," scheduled for release here soon, and refused a petition to allow an extended Loop showing of the film. Judge Igoe said he had not seen the picture, but based his criticism on a synopsis provided by the producers. "I'm not a censor," the court said. "I cannot say whether it should be displayed or not, but I am not going to do anything which indicates I approve it."

Judge Igoe had opposite feelings about the soon-to-be-released motion picture, "Captain Horatio Hornblower," and permitted an extended four-week Loop showing. He termed it "clean and wholesome entertainment with a nice British background."

The judge acted under a previous court ruling limiting first run Loop theatres to two weeks showings of pictures unless granted special permission of the court.

Republic Film Honored

HOLLYWOOD—Republic's "Fighting Coast Guard" was awarded a certificate of merit by the Southern California Motion Picture Council in a presentation made by Mrs. William A. Burk, council president.

Republic Plans 62 Films For Release in 1951-52

NEW YORK — Republic Pictures will release 34 features, 16 westerns, 12 western revivals and four serials during the 1951-52 season, according to Herbert J. Yates, president. The program, which Yates called "the most ambitious in its entire history," has eight more pictures than were released during the 1950-51 season.



Herbert J. Yates

In commenting on the continuous decline in theatre receipts for the past 15 months, Yates said that motion picture theatres have withstood the onslaught of many competitors. "Recent exhibitor and distributor campaigns of selling the public have begun to achieve results," he said. In his opinion, this selling will stimulate the public's desire to attend theatres during the months directly ahead.

FOUR REGIONAL MEETINGS

James R. Grainger, executive vice-president in charge of sales and distribution, will hold a series of four regional sales meetings for discussion of the program and promotion campaigns. The first was held Friday and Saturday (July 6-7) at the Blackstone hotel, Chicago, with Abe Fischer, district manager; Richard G. Yates, Grainger's executive assistant, and ten branch managers attending.

Other meetings will be held in New Orleans, July 9-10, where Grainger will meet with Walter L. Titus jr., district manager and seven branch managers; in San Francisco, July 12-13, where Francis Bateman, district manager, will meet with six branch managers, and in New York, July 17-18, where Grainger will join John P. Curtin, district manager, and James V. O'Gara and a group of nine branch managers.

STARS ARE ANNOUNCED

Although no titles were announced for the 1951-52 program, 15 pictures in the Deluxe group will star John Wayne, Errol Flynn, Maureen O'Hara, Micheline Prelle, James Mason, June Havoc, Wendell Corey, Barry Fitzgerald, Vera Ralston, Forrest Tucker, Rod Cameron, Adele Mara, Phil Harris, Adrian Booth, Chill Wills, Victor McLaglen, Mildred Natwick, Ward Bond, Vincent Price, Agnes Moorehead, Stan Laurel and Oliver Hardy. The producer-directors are headed by John Ford, three-time Academy Award winner; William Marshall, John Wayne, James Mason and Joseph Kane. Among the authors whose works will be used are Richard Tregaskis, Bob Considine, Garland Roark, Luke Short, Bill Gulick, Pamela Kellino and Martha Cheavens.

The Peerless group is composed of three Judy Canova productions in three-color Trucolor, which Yates reports has resulted in "the finest color ever made." The Musical Comedy group includes three productions starring Estelita, called "The Toast of Pan America." The new Master group consists of three exploitation specials produced in various parts of the world. Ten variety productions highlighting action and adventure make up the balance of the features.

The western program is headed by eight Paramount pictures starring Rex Allen, who will be backed by a promotion campaign, including personal appearances in theatres throughout the U.S. Edward J. White will be associate producer and William Witney will direct.

Two new Premiere productions starring Roy Rogers and Trigger will be supplemented by 12 Roy Rogers revivals from his outstanding list of releases. Six westerns in the Famous group will star Allan "Rocky" Lane and his stallion Black Jack. Four 13-episode serials complete the 1951-52 schedule.

MGM Not to Sell Films To UA, Company States

NEW YORK—Metro-Goldwyn-Mayer will not sell any of its features to United Artists, according to an announcement from MGM.

The statement read: "As there have been rumors and queries to the effect that MGM is planning to sell to United Artists for distribution a series of films produced at the MGM studios, the officials of MGM find it necessary to make an announcement putting an end to these rumors.

"It is not contemplated to relinquish to any other distributing corporation the product produced at the MGM studios. The distribution of all products produced at the MGM studios will be handled by the MGM distributing department in the same fashion as has been the custom with all MGM pictures since the beginning of the company."

Fox West Coast Shutters Five L. A. Area Theatres

LOS ANGELES—Five Fox West Coast theatres, including one de luxe local showcase, have been shuttered since the beginning of the month, with circuit spokesmen silent as to the duration of the closings. There also was no comment anent generally circulated reports that the houses were darkened because of sagging boxoffice receipts.

Closing here was the 1,500-seat Belmont, which at one time was a unit in one of FWC's first run setups and which for the last several years has been used as a move-over. In the Hollywood area the 880-seat Melrose also was shuttered, while in outlying territories the Studio, in San Bernardino; the Monrovia, Monrovia, and the Maywood, Maywood, totaling approximately 2,600 seats, also halted operations.

Name Mono. Mexico Chief

NEW YORK — Luis Lezama has been named Monogram manager in Mexico by Norton V. Ritchey, president of Monogram International Corp. Lezama has succeeded Max Gomez, resigned.

Lezama was formerly RKO Radio manager in Mexico and later handled Republic product on a franchise basis. Recently he has been interested in Mexican production.

Fewer Day-Date Bookings To Be Tried in Detroit

NEW YORK—Detroit is the first city in which a definite plan has been worked up by 20th Century-Fox and subsequent run exhibitors to reduce day and date subsequent run playing. The plan was discussed at the recent 20th-Fox sales gathering in Los Angeles, and division and exchange managers were instructed to discuss the proposals locally.

Some progress has been made on these discussions in Washington, and future developments are expected shortly in other exchange areas.

In Detroit a house-to-house inquiry was made to learn patrons' ideas on the plan. As a result, it will be started August 5, with about 200 theatres included.

Under the present Detroit play-off about 40 theatres play films simultaneously on a dual bill basis. Under the new plan, the bills will be shifted so that at least one feature will play in half of the 40 houses while the other is playing the other half.

At the 20th-Fox convention, Lichtman contended that pictures were being played off too fast, to the detriment of both the patron and the film industry. Receipts, as a result, were being cut for the exhibitor and the distributor, he said. Too often, in metropolitan centers too few pictures are being played day and date and patrons are given little choice of product.

MPEA Okays British Plan To Subsidize Production

NEW YORK — Formal approval for the Eady plan under which admissions will be increased in Great Britain and part of the added income will be used to subsidize British production was given Thursday (5) by the board of directors of the Motion Picture Export Ass'n.

The plan had previously been approved by British producers and exhibitors. A heavy proportion of British theatre receipts comes from American films and it is expected that the MPEA decision to go along with the plan will ease the path to concessions on the remittance agreement.

John G. McCarthy, MPEA vice-president, left Friday (6) on the Queen Elizabeth to start the talks. On a six-week tour he will also visit Madrid, Paris, western Germany, Amsterdam, Copenhagen, Stockholm and possibly Oslo and Helsinki.

Exhibitors Show Interest In 20th-Fox 24-Sheets

NEW YORK—The 20th Century-Fox free offer of 24-sheets to all exhibitors contracting for billboard space has brought in more than 100 letters from showmen. Many are preparing to accept the offer and set up billboard campaigns in their areas.

The 24-sheets offer was made as part of the Greater Showmanship drive which aims at helping exhibitors to get the greatest possible boxoffice from each 20th-Fox release. It was decided upon at the Los Angeles sales convention.

27 Theatres Duplicate Bookings in Cleveland

Cleveland—Seventeen subsequent run houses in the greater Cleveland area, including one drive-in, played "The Great Caruso" over the weekend. Ten houses played "The Mating Season." Result was that only two pictures were exhibited in 27 of the 67 subsequent run houses in this area. Five out of seven in Cleveland Heights played "The Great Caruso," which had already played four weeks downtown to a record attendance.

The breakdown on "'Caruso" was five theatres in Cleveland Heights, six theatres on the east side and five on the west side, with the Northfield Star Drive-In bringing "The Great Caruso" day-and-date showings in 17 theatres. "The Mating Season" was shown in four east side and six west side theatres simultaneously.

Southern Calif. Ass'n Protests Sales to TV

LOS ANGELES—An extremely guarded protest against the sale and/or lease of theatrical films to television—patently aimed at Republic's recent announcement it is undertaking such a venture, but without mentioning that company by name—was made public by the Southern California Theatre Owners Ass'n following a meeting of that organization's board of directors.

The SCTOA charged that producers disposing of films to TV are "destroying the present and future boxoffice dollars by accepting TV pennies today," and said that the decision of "several producing companies" to release features to video "will put exhibitors all over the country on guard to avoid the exhibition of current and future pictures with stars who appear repeatedly on TV screens."

Continued the SCTOA statement:

"It should be remembered that the motion picture industry owes its very existence and success to the boxoffice whose dollars have made possible lavish productions with star personalities. The only reason motion pictures are now available to TV is because of the fact that their original cost and profit has been paid for by the motion picture theatre boxoffices.

"Curtailing boxoffice revenue with TV competition can only reduce the motion picture industry to a state of mediocre entertainment."

The SCTOA action followed an earlier blast by another exhibitor group, Allied, which recently wrote letters of protest to Herbert J. Yates, president of Republic, after that company had announced it would displose of a block of 78 westerns—26 each with Roy Rogers, Gene Autry and "Red Ryder"—to television.

Chairman of the SCTOA board of directors is G. A. Metzger, partner of William Srere in the Metzger-Srere circuit here.

NPA Drops Allowance For Installations Cost

WASHINGTON—Theatre owners no longer can install fixtures and equipment in theatres up to a value of $2,000 per year over the National Production Authority ban on amusement construction costing more than $5,000.

Under NPA's order M4, fixtures, equipment and personal property were in a special category which allowed the extra $2,000. An NPA action on Tuesday (3) removed fixtures and equipment, defined as such items as radiators and plumbing fixtures.

Personal property, defined as "to be physically attached to a building, for example, theatre seats," continues to get the special treatment.

The amended order provides that, commencing July 1, no person shall use, in or in connection with the construction of any building, structure or project, any copper or aluminum controlled material (as defined in CMP Regulation 1) for solely decorative or ornamental purposes, or use any copper controlled material, whether fabricated or prefabricated, adapted or fitted on the site of the construction, for any of 17 specified purposes, among which are theatre marquees.

Boston Antitrust Complaint Asks $2,000,000 Damage

BOSTON—A civil action involving damages of several million dollars has been filed in district court here by the Ideal Theatre of Milford, Inc., Leon Task, president. Defendants are Interstate Theatres Corp., operating the State at Milford and the State at Stoughton, and the eight major film companies. The complaint alleges conspiracy to restrain and to monopolize interstate trade and commerce in motion picture films. It alleges that all the defendant distributors have refused to allow their films to be exhibited second run in Milford by the plaintiff, except with clearance of at least 30 days in favor of the State.

It also alleges that the plaintiff has been grievously injured and damaged in its business and property, being prevented from showing films that were essential to the proper operation of a first run in Milford and has been unable to compete on a fair basis with Interstate Theatres. The action is on four counts and seeks sums up to $500,000 and total joint damages up to $2,000,000. The suit was filed through the office of George S. Ryan, Boston antitrust attorney.

Mayer Sells 1,500 Shares Of Loew's Stock in May

WASHINGTON—Louis B. Mayer sold 1,500 shares of Loew's, Inc., no-par common stock in four blocks during May, leaving him with 10,400 shares, the Securities and Exchange Commission reported Thursday (5) in its monthly roundup of security transactions by corporation officers and directors.

Other film industry security transactions in May announced by the SEC were: Loew's Inc., acquired 547 shares of Loew's Boston theatres $25 par common, in six transactions, bringing its total holdings to 128,195 shares. R. L. Huffine jr. bought 100 shares of United Paramount common, and now holds 1,000. Albert Warner disposed of 2,450 shares of Warner Bros. $5 par common. He retained 431,550 shares in his own name, and another 21,000 in a trust.

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You're going to be doing smash business when you play

THE MAN WITH MY FACE





EDWARD F. GARDNER presents
"THE MAN WITH MY FACE"
starring BARRY NELSON with Lynn Ainley
James Boles • John Harvey • Jack Warden
Carole Matthews • Screenplay by
Samuel W. Taylor, T. J. McGowan, Vincent
Bogert and Edward J. Montaigne
From a Novel by Samuel W. Taylor
Directed by EDWARD J. MONTAIGNE
Produced by EDWARD F. GARDNER
Released thru United Artists

"Unusual. Builds suspense, speeds to wildly exciting climax. Gripping click!"
—FILM DAILY

"Unusual excitement. Vital and novel, cleverly planned!"
—M.P. DAILY

"Fine performances, excellent, one long, exciting chase!"
—M.P. HERALD

RIGHT "FACE" FOR BRIGHT BUSINESS thru UA

COMPO Roundtable Set In Hollywood July 23

HOLLYWOOD—Designed to explore subjects and problems of mutual interest, two industry segments—production and exhibition—will face each other across the conference tables when the Committee of Motion Picture Organizations stages its four-day round-table sessions at the Beverly Hills hotel here beginning Monday (23) and continuing through Thursday (26).

Acting in a liaison capacity, the Motion Picture Industry Council has appointed an arrangements committee to select speakers representing the production branch of the trade. Discussions are expected to embrace a variety of diversified topics including waning domestic grosses, changing audience tastes, competition offered by television and other amusements, and general economic trends.

Acting as part of the MPIC committee are Y. Frank Freeman, chairman, representing the Ass'n of Motion Picture Producers; Marvin Farris, deputy chairman, Society of Independent Motion Picture Producers; Steve Broidy, Independent Motion Picture Producers Ass'n; Jesse L. Lasky, Screen Producers Guild; Ronald Reagan, Screen Actors Guild; Mark Robson, Screen Directors Guild; Edmund Hartman, Screen Writers Guild; William Ferrari, Society of Motion Picture Art Directors; John Lehners, Hollywood AFL Film Council; Jack Gertsman, Unit Production Managers Guild; and B. B. Kahane and Allen Rivkin. Yet to be named is an Artists Managers Guild representative on the committee.

Ned E. Depinet, COMPO president, and Arthur Mayer, executive vice-president, will be on hand for the affair, as will exhibitor leaders representing key U.S. cities.

Expect U.S. to Go Along On UK Subsidy Plan

NEW YORK—Final details of the strategy to be pursued by John G. McCarthy as representative of the Motion Picture Export Ass'n when negotiations for a revision of the Anglo-American film agreement start next week in London were discussed Thursday (5) at a meeting of the export association board. The London sessions were delayed from July 7 to July 13 due to illness of Sir Hartley Shawcross.

McCarthy has flown to London to start the talks and he will be joined by Joyce O'Hara, vice-president of the MPAA and acting head in the absence of Eric Johnston, about July 13.

No details were given out on the meeting of the board Thursday, although it is expected the United States distributors will go along with the so-called Eady plan for subsidizing British production in return for full freedom of export for accumulated American funds.

The Eady plan is a move to raise admissions in Great Britain's theatres, with the increase divided between exhibitors, British producers and taxation. British distributors and exhibitors have already agreed to the plan.

Loew's 12-Week Net In Gain Over '50

New York—Net income of Loew's Inc., for the 12 weeks ending June 7 was $1,341,754, equivalent to 26 cents per share, compared with $1,032,478, or 20 cents per share in the corresponding period of last year.

The net for the 40 weeks ending on the same date was below the same 40 weeks last year, however. The 40-week stretch ending June 7, 1951, produced a net of $5,567,619, or $1.08 per share, compared with $6,019,441, or $1.17 per share for the same 40 weeks last year.

Gross sales and operating revenues for the 12 weeks ending June 7 are estimated at $38,933,000, compared with $39,389,000 a year earlier. For the 40 weeks ending June 7 the gross sales and operating revenues were $132,883,000, compared with $135,007,000 a year earlier.

Theatres Undamaged In Kan.-Mo. Floods

KANSAS CITY—Fortunate theatremen in Kansas and Missouri were watching flood waters recede throughout the states this week and counting their blessings at getting through June without too much water damage and without too much injury to business.

Manhattan, Kas., worst-hit city in the two state area, had water over a 50-block area, but the three downtown theatres escaped with only minor damage. The basements of Theatre Enterprises' State and Commonwealth's Wareham had water damage inflicted when storm sewers backed up. Damage was minor at the State, but at the Wareham carpeting in the lounges was damaged.

Dave Dallas, city manager for Theatre Enterprises, at Manhattan, said that none of his theatres, including the Skyview Drive-In, missed a single performance, although, he added, he was "mighty afraid" that film deliveries would be held up. He said he still didn't know how the film trucks got through to Manhattan.

He said that flood water from the Kaw and Blue rivers came up to within half a block of the State Theatre and was about the same distance from the opposition's Wareham. TEI operates the Campus and Carlton at Manhattan in addition to the State and the drive-in. Dallas said that rain water drained off of the Skyview ramps and that the theatre operated throughout the flood and storms.

Attendance was about normal at most of the theatres, despite the weather.

Fred Souttar, district manager for Fox Midwest, said that he still had gotten no reports of storm damage to any of that chain's many Kansas theatres.

In the Newsreels

Movietone News, No. 53: Celebrate 175 years of independence; starving Chinese get Formosa rice; walking tower fete in Italy; woman refugee, 105, flies to U.S.; contest for most beautiful legs; near riot marks Robinson boxing bout in Berlin.

News of the Day, No. 287: First pictures of aid for guerrillas in Red China; Ridgway hails achievements of UN; governor's daughter honored; unique leg show; Sugar Ray in Berlin.

Paramount News, No. 90: French speed classic; senate probes drug addiction among youth; oldest DP arrives; summer heat turns Paris to summer hats; riot in Berlin marks Robinson bout.

Universal News, No. 469: General Ridgway talk; Eric Johnston speech on brotherhood; human target; house built in a jiffy; underwater pipeline; Robinson fight in Germany.

Warner Pathe News, No. 92: Ridgway warns Reds on Korea anniversary; Burbank—stars off to entertain GIs in Korea; France—24-hour auto race.

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Movietone News, No. 54: World stirred by cease-fire move in Korea; top U.S. Reds go to jail; New Mexico forest fire; birth of new H bomb plant; Miss Truman visits Rome; tennis upset at Wimbledon; Bob Feller sets baseball record.

News of the Day, No. 288: Hopes for peace run high in Korea; Margaret Truman sightseeing in Rome; Communist leaders start for prison; home is the sailor; Japanese derby; rough stuff on wheels.

Paramount News, No. 91: Top U.S. Reds begin prison sentences; Roman holiday ends Margaret's tour; billiards—take your cue from an expert; cat and rat experiment proves that they can cooperate; work speeded on South Carolina hydrogen plant; cease-fire talk looms in Korea.

Universal News, No. 470: World waits tensely for Korea truce; school for survival opened; news in brief—air crash, forest fire, "Prince" opening, Austrian president's inauguration; sports—sand planing, hell drivers.

Warner Pathe News, No. 93: Oil crisis in Iran nears explosion; New Mexico—fires ravage southwest forest; New York—convicted U.S. Red leaders go to jail; 60 die in Colorado air crash; Margaret Truman visits Rome; New York—Dewey leaves on Far East study tour; Coventry—Lady Godiva rides again; Korea—year-old war draws near truce.

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Telenews Digest, No. 26B: Washington—narcotics hearing; news briefs—Moscow, Iran, Paris, Korea, England, Italy; Bethesda—Truman asks health plan; photo finish horse race.

Telenews Digest, No. 27A: Peace talks; United Nations—diplomatic maneuvers; Korea—foes jockey for position; Washington—Lovett warns of letdown; disasters in the air—Colorado, New Jersey; Germany—Red youth banned; India—food for starving; Austria—new therapy for convalescents; Australia—wooly wonders.

March of Time to Stop Series for Theatre Use

NEW YORK—March of Time will end the monthly production of the series of that name for theatre use next fall and will devote most of its facilities to television thereafter, states Roy E. Larsen, president of Time, Inc.

Three more issues are scheduled—"Morocco," "Iran" and "Formosa." Release of these will complete the 16th year of the series, which began in 1935, with Richard DeRochemont as co-founder. Since 1942 the films have been distributed by 20th Century-Fox. In the 16-year period the films have won two Oscars and many other awards. Since 1943 the series has been under the direction of Louis DeRochemont. Larsen said rising costs forced the move, in spite of increased sales.

Production and distribution of special theatre films like "The Golden Twenties" and the feature, "Modern Arms and Free Men," will be continued as will production of documentary films for commercial sponsors.

In addition to the "Crusade in Europe" series the unit is now producing "Crusade in the Pacific" and other films are planned.

St. Louis Exhibitors Show How to Sell the Industry

Take Advantage of International Kiwanis Convention To Get the 'Real Story' of Motion Pictures Across

By DAVID F. BARRETT

ST. LOUIS—It was the 36th annual convention of Kiwanis International in St. Louis but Hollywood just about stole the show. And it was top-drawer public relations for the film industry in all its phases. The press, the public and thousands of international Kiwanians and their wives viewed the motion picture industry in a new light as a result of the personal appearances of film stars Ronald Reagan and Debra Paget and the all-out goodwill efforts of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois.

The 36th annual convention of Kiwanis International, held in the Kiel Municipal auditorium, presented an opportunity to really do something constructive to combat much of the unfavorable publicity about Hollywood that is widely distributed by some columnists and commentators who use the film stars as the basis for sensationalism.

TOOK ADVANTAGE OF OPPORTUNITY

The theatre-owning group saw the opportunity, grasped it, and thousands of men and women from all parts of North America are carrying back home with them a better conception of the citizens of Hollywood, and some real facts concerning their morals, patriotism and charity as a result of this greatest international effort for favorable relations for the film industry ever undertaken at the local level.

Teenage Miss Paget, from 20th-Fox, and Reagan, president of the Screen Actors Guild, were brought here by the exhibitors association to appear before the Kiwanians and their wives, sons and daughters. Both picture players did topflight "performances" — not only in Kiel auditorium but in countless other local personal appearances, radio and newspaper interviews, civic functions, etc.

Demonstrating the cooperative spirit of the effort, it was Herb Bennin, St. Louis manager for MGM and himself a member of the local Downtown Kiwanis club, who served on the special publicity committee of the MPTO regional group and secured the stars on the program. And it was the first time in 36 years that any industry has been permitted to have two of its outstanding personalities represented at an annual meeting. It required, of course, the utmost care on the part of stars Reagan and Paget to avoid any too-obvious plugs for motion pictures, since commercialism is strictly taboo at Kiwanis gatherings.

Miss Paget and her mother Margaret Gibson, former musical comedy actress, flew into town June 18 through the efforts of Bess Schulter, owner of the Columbia and Roxy theatres, and with the cooperation of Spyros P. Skouras, president of 20th Century-Fox Film Corp. The next morning, Monday, the actress met local newspaper and radio folks at breakfast in the Congress hotel and won their hearts. Her biggest test, however, came that afternoon when she was called upon to serve as mistress of ceremonies at a special program for some 3,700 women attending the convention. The charming personality, quick thinking and sincerity of the actress had the audience with her 100 per cent. In addition to the press breakfast and style show personal appearances, Debra was heard by more thousands over Louise Muench's special show on station WEW and also in a noon interview on station KXLW.

Arrangements for the local appearance of SAG President Reagan had been made much earlier than Miss Paget's and the MPTO publicity committee had worked out his agenda in greater detail. Jim Castle, Paramount's midwest publicity man, also served on the MPTO committee headed by William Powell, district manager for Midwest Drive-In Theatres.

The Kiwanians heard from Ronald Reagan how 35,000 patriotic men and women of Hollywood had rid the industry of "pro-Russians" attempting to take over motion pictures just as they had infiltrated other media of communication and education, about the good citizenship of the vast majority of actors and actresses, and Hollywood's unending participation in the war efforts. The star had been met aboard train in Independence, Mo., by Bill McGoogan jr., of the Post-Dispatch for an interview arranged by Jim Castle that broke under a four-column headline that read "How the Commies Were Licked in Hollywood."

Addressing the thousands of Kiwanians in Kiel auditorium, Reagan spoke straight from the heart without a script and closed with the hope that all present would "be on our side (in helping combat unfair censorship and taxation of motion pictures) just as I feel we have been on your side for a very long time."

TELLS HOLLYWOOD STORY

Reagan cited the vast amount of newspaper and magazine space and radio time given to Hollywood, the 450 correspondents representing it with total circulation of 2.5 billions, the small percentage of irresponsible writers among them—the "camp followers," he called them, and the industry's many charities.

Reagan's train was met at Union station by a special committee from the MPTO, a number of girls, and men from the armed forces. A thousand or more were in the throng including the daily newspapers and the press services. There was a parade through downtown to the Statler hotel. At the hotel, Reagan held a press conference, met radio people, later attended a cocktail party and did a national network sportscast at the ball park. After his Thursday speech, he visited the film exchanges, then appeared at luncheon at the DeSoto hotel. He appeared on P-D radio and TV programs, then made a tape recording at KXOX, then went to KWK and later to WEW.

The convention and Filmrow all regarded the stars as a "shot in the arm" for the industry.

In addition to Herb Bennin, Jim Castle, William Powell and Bess Schulter, the other members of the special committee of the MPTO that put across this industry publicity effort included Lester Kropp, co-manager, Fred Wehrenberg circuit; Russell Bovim, manager Loew's State Theatre; Martin Davis, manager Hi-Way Theatre, St. Louis; Myra Stroud, managing secretary MPTO; Tom Bloomer, Belleville, Ill.; Tommy James, St. Louis; President Tom Edwards, Farmington, Mo., ex-officio member of the committee, and Sidney Sayetta, manager Airway and Manchester drive-ins. All expenses for the film industry, including transportation of the stars, was assumed by the MPTO without assistance from any national organization.



At the International Kiwanis convention, Ronald Reagan, Screen Actors Guild president (center), is greeted by Tom Edwards (right), president of the Motion Picture Theatre Owners of the St. Louis area, and Jim Castle, Paramount exploiteer for the region.

What the Convention Activity Proved:

1. A big national convention, with delegates from all sections of the country, provides a tremendously effective setting at which to tell the story of the motion picture industry.

2. A local exhibitors' association, which has taken its place in community life on a service-to-the-community basis, will be welcomed as a participant in the planning of convention arrangements.

3. National organizations welcome the glamor touch of Hollywood personalities, and are willing to make a place for them on the program—not simply as entertainers but as representatives of an important industry with a story to tell.

4. The convention appearance provides the basis for widespread additional publicity via the radio, television, press, stores, schools, etc.

To 20th

"THE THE HIT



AND NOW PASSES TH



PEOPLE WILL TALK

The Zanuck-Mankiewicz picture of 1951 tops their "All About Eve"! Starring Cary Grant and Jeanne Crain!

TAKE CARE OF MY LITTLE GIRL

Color by TECHNICOLOR

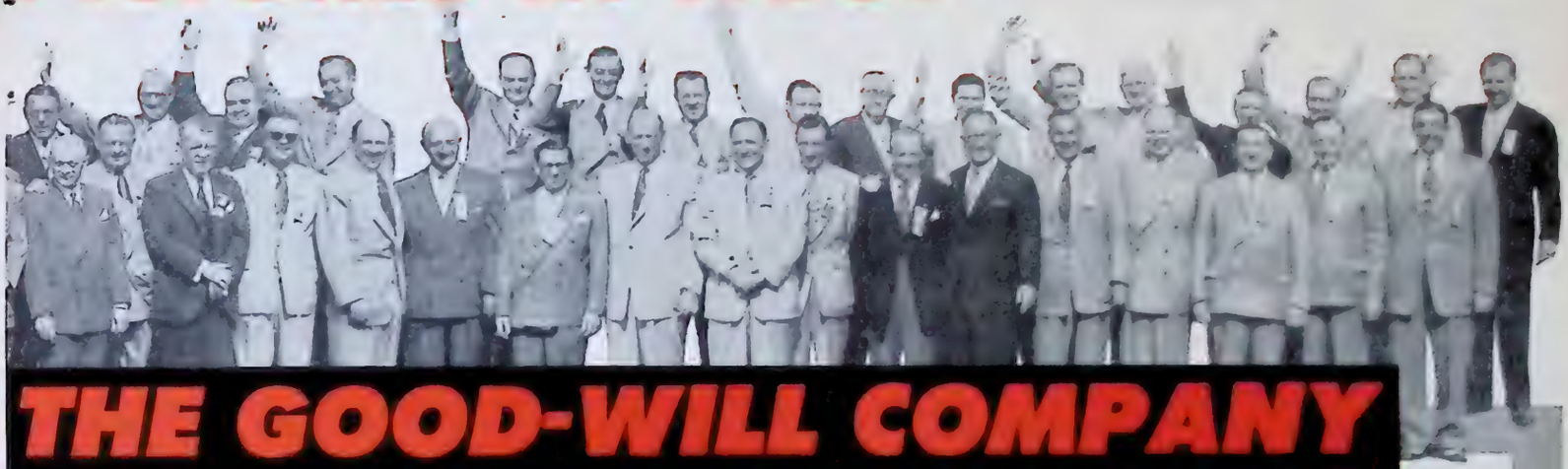
Sorority life, U. S. A.—Starring Jeanne Crain! Dale Robertson clicks! A sensational book is now a sensational picture!

THE FROGMEN

The top-secret story of Uncle Sam's Underwater Commandos! . . Starring Richard Widmark, Dana Andrews, Gary Merrill! Full Navy Support!

Century-Fox—

STUDIO THAT PRODUCED GREATEST NUMBER OF PICTURES IN 1950!"—The Exhibitor



THE GOOD-WILL COMPANY E AMMUNITION FOR 1951!

DECISION BEFORE DAWN

(Special Engagements Only)

It's tremendous! Anatole Litvak's first since "Snake Pit"—and bigger! The motion picture achievement of the year!

MR. BELVEDERE RINGS THE BELL

It's Belvedere Laugh-Time all over the world as Clifton Webb rings up another triumph! Joanne Dru, Hugh Marlowe!

THE DESERT FOX

A great best-seller! A fabulous Legend! A true story! Out of the Great African Desert . . . comes the saga of Rommel!

DAVID AND BATHSHEBA

Color by TECHNICOLOR

(Special Engagements Only)

Gregory Peck and Susan Hayward in the most awaited of all motion pictures . . . backed by a billion-reader campaign!

THE SECRET OF CONVICT LAKE

Watch the smash All-West openings! Great performances by Glenn Ford, Gene Tierney, Ethel Barrymore, Zachary Scott!

NO HIGHWAY IN THE SKY

James Stewart and Marlene Dietrich ...with all the suspense and adventure of Nevil Shute's powerful best-seller!

Men and Events

By JAMES M. JERAULD

Theatre TV Outlook

THERE'S many a slip between a hearing and a decision in Federal Communications Commission procedure, but if sheer weight of numbers can bolster the film industry's claim to ability to perform a public service by showing television in theatres, the numbers will be put on the record.

Eleven lawyers and some station owners claim that the people who bought television receivers expecting free programs are entitled to them. This contention may figure in the forthcoming hearings on theatre allocations, but the lines of response are defined.

Set manufacturers pushed their sales before anybody knew how much program material would be available, or what kind. Experience has shown that the programs are tremendously costly when they are good.

Who is going to pay for them? If the advertisers go allout for television, radio will be damaged. If they can't get sporting events, because the promoters find their grosses declining in the face of free competition, somebody must pay.

If the theatres can do it, why not? Nobody can reasonably contend that men with a two billion dollar investment should stand by and let TV put them out of business without a struggle.

Somebody has to pay for good shows. That's the reason the Society of Independent Motion Picture Producers and others whose voices are not heard so loudly are advocating coin-in-the-slot home television receivers.

The public interest angles to the forthcoming controversy are numerous.

Eyssell Advances

GUS S. EYSSELL has gone a long way up the road to eminence since 1920 when he became treasurer of the Newman Theatre in Kansas City. He has watched and worked with a number of flamboyant showmen who thought they had to make their personalities as conspicuous as their jobs, including Harold Franklin and S. L. Rothafel, but he never adopted their techniques. He was just himself—a quiet man with great charm.

His association with W. G. Van Schmus, who made the Radio City Music Hall staff a family, may have influenced his attitude.

His showmanship is unique and it certainly has been successful. The Music Hall is the only theatre in the world where the theatre is almost as important as the film attraction, and Rockefeller Center itself is an institution that draws more than 600,000 visitors who pay to tour it on foot every year.

Eyssell became president of Rockefeller Center, Inc., the real estate firm controlled by the Rockefeller family which owns the enormous development, the last week in June.

Few of the thousands of tenants and visitors recognize him on his daily walks through the underground passages and along the corridors of the various buildings. No detail escapes his eye. He never seems to be in a hurry. He stops to chat with acquaintances in pretty much the same way he used to chat with the patrons of the Newman.

United Tax Front

EXHIBITOR sentiment against granting ticket tax exemption to non-profit organizations has crystallized across the country. Both the Theatre Owners of America and Allied States Ass'n will be strongly represented whenever the Senate Finance committee decides to allot time during the current hearings on the tax bill scheduled for completion by September.

Discussions with regional units of both exhibitor organizations by Gael Sullivan and Abram F. Myers show that varied local conditions make the threat of non-taxed competition a serious one.

The original thought behind exemptions was that it would help the Metropolitan Opera House and a number of endowed musical organizations, but the broad wording of the bill, as it passed the House, makes it apply to a variety of enterprises which claim charity, welfare or educational objectives, and it could also apply to a number of existing theatres. One entire circuit is operated by a charitable foundation.

Akron to Try Singles

THE decision of Akron exhibitors to try single bills is the first joint effort of this kind in several years. If enough of them stick to the agreement, this will be an opportunity to find out in an industrial city whether there has been a change in public sentiment.

There is no doubt that many patrons prefer one good picture to a good one and a second rate one. There are enough fine shorts available to make varied programs possible. The unanswered question is whether the bargain lure of quantity is stronger than the desire for quality in areas where public moviegoing habits have become fixed over a period of years.

25th Anniversary

THE film industry is about to pass the 25th anniversary of the introduction of sound without giving it more than a passing glance. That glance is from Warner Bros. which started the revolution Aug. 7, 1926 at the Warner Theatre, Broadway.

The Strand Theatre reopened July 4 under a new name—the Warner Theatre—in tribute to the late Sam Warner, one of the four brothers whose courage and foresight started films on their talking and singing careers.

Revival of "Don Juan," the first sound feature, might turn out to be a profitable boxoffice adventure, if properly exploited.

'Caustic' Comments From A. F. Myers:

Up to the Exhibitors To 'Save' Industry

WASHINGTON—Most of the industry's leadership seems to be in a state of shock, says Abram F. Myers, and if the industry is to be "saved" exhibitors will have to take the lead.

It was the lack of progress on arbitration proposals that brought about these remarks.

"There is much talk of grappling with the litigation problem and working out solutions by arbitration and other methods," he said. "Proposals for easing the burden of competitive bidding, and for a comprehensive arbitration scheme, submitted by Allied to film company executives, are gathering dust. These were not submitted on a 'take it or leave it' basis. They were presented merely as a foundation for discussions, yet the experience is like jumping into an old-fashioned feather bed. You are engulfed by the feathers and there is no reaction. While irked by the delays which inevitably ensue when busy men try to carry on important negotiations as a side line to their regular activities, I am not wholly discouraged. When things get a little worse, as they will, I expect to see a leader—or leaders—arise who will goad the dissidents and indifferents into action."

SEES LOYALTY IN EXHIBITORS

Myers said he sincerely hoped that all exhibitor organizations would soon function on this matter.

"I am becoming more and more convinced," he continued, "that if this industry is to be saved—that may sound like big talk but the danger is very great—the exhibitors, who represent by far the greater part of the industry, will have to take the lead.

"The sensation of futility, frustrations and of 'tired old men' that oppresses me in New York soon passes away when I get out among the exhibitors. They appear to me to be strong and virile and eager. And they are true to the motion picture whereas the loyalty of some company executives appears to be tottering. Maybe we will have to insist upon loyalty oaths from those who are making goo-goo eyes at television. But I am confident that if the exhibitors at their meetings will take note of this creeping paralysis that is affecting their business, other branches will openly proclaim their faith in moving pictures as the greatest of all entertainments, and will by resolution demand that all branches unite in one grand 'back to the theatre' movement and we will put over a film festival, or jubilee, or whatever you want to call it, that will shake the nation into movie consciousness."

Lichtman Set to Address East Pa. Allied July 11

NEW YORK—Al Lichtman, vice-president in charge of distribution for 20th Century-Fox, will speak to a meeting of Allied Theatre Owners of Eastern Pennsylvania on the sales policies of his company at the Broadwood hotel, Philadelphia, July 11. The meeting has been called by Sidney Samuelson, general manager.

Lichtman also will discuss complaints on high film rentals which were voiced at an ATOEP meeting June 5.

Black-and-White TV To Stay: DuMont

CLIFTON, N. J.—"The present system of black-and-white telecasting will remain the backbone of the video industry for some years to come," Dr. Allen B. DuMont, president of Allen B. DuMont Laboratories, Inc., told stockholders at their annual meeting June 29.

He termed the CBS color television system as, at best, an interim measure that would last "at the most, one to two years."

While good color pictures were being obtained at the DuMont research laboratories in Passaic, the public's optimism on an all-electronic color system must be tempered by the knowledge that it would take several years before the industry could tool up to manufacture tri-color tubes for home receivers in quantity, Dr. DuMont said. He reaffirmed his belief that the answer to color television lay only in an all-electronic fully compatible system and, until a system of that type was presented to the public, their greatest programming value was present black-and-white telecasting.

Reporting on total company sales, Dr. DuMont stated that for the first five periods of 1951 (covering January 1 to May 20) sales totaled $23,970,335, compared to $22,474,562 for the same period last year. Although sales had risen, profits were down. Profits for the first five periods of 1951 were $832,018, before taxes, compared to $3,885,186, before taxes, for the same period in 1950.

Defense orders totaling approximately $30,000,000 have been placed with the DuMont Laboratories recently and these are spread over several divisions, including the cathode-ray tube, instrument, receiver and transmitter divisions, Dr. DuMont said.

Following the meeting, stockholders viewed a demonstration of both the field sequential and tri-color television systems at the Passaic laboratories.

The full slate of company officers and directors was re-elected, including Allen B. DuMont, president; Leonard F. Cramer, vice-president; Paul Raibourn, treasurer; Bernard Goodwin, secretary; Arthur Israel jr., assistant secretary, and Irving Singer, assistant treasurer, as officers, and DuMont, Barney Balaban, Cramer, Raibourn, Edwin L. Weisl, Bruce T. DuMont and Thomas T. Goldsmith jr. as directors.

M. P. Pioneers Approve 16 New Applications

NEW YORK—The admissions committee of the Motion Picture Pioneers has approved 16 applications for membership. The admissions committee consists of William J. Heineman, Jack Cohn, Herman Robbins and Marvin Kirsch.

The 16 applicants, who will be inducted at the MPP annual dinner in November, are: Albert Beck, G. Ralph Branton, Harry M. Bernstein, Paul Daniels, Howard Feigley sr., Sam Katz, Karel Lamac, Carroll J. Lawler, John Lefebre, Mannie Marcus, H. J. Nelson, Joseph J. Nolan, Matthias Radin, James Clark Shanklin, Ralph B. Staub and William Steiner. There are now 725 members on the roster of the Motion Picture Pioneers, including some from every state in the union and several foreign countries.

NO CAUSE FOR PESSIMISM, SAYS COMPO

23,120 Theatres in U.S.; At an All-Time Peak

NEW YORK—Theatres in the U.S. have increased over 20 per cent since 1948 and have reached an all-time high of 23,120, according to Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations. Seating capacity has risen from 12,316,072 to 14, 684,150 since 1948, an increase of 19.2 per cent.

Mayer, challenging reports that television has been responsible for widespread closing of houses, said: "Published reports of TV's impact on the film industry have given an entirely erroneous impression."

Quoting figures compiled by the U.S. Department of Commerce, Mayer said that the number of theatres operating today shows an increase of 4,026 over the 19,094 in 1948.

"The importance of theatre closings has been greatly exaggerated," he said. "Investigation has shown that most of the movie houses which have been recently reported as closing were small, marginal operations and that television was only one of several factors that combined to make them business casualties.

"These closings have been more than offset by the construction of new theatres," he said, "especially drive-ins. In 1948 there were 743 drive-in theatres operating in this country with a car capacity of 520,000. Today there are 3,323 of this type of theatre with a capacity for 2,300,000 persons. This represents an increase in drive-in theatres of 345 per cent and in seating capacity of 343 per cent.

"As for the conventional four-wall theatres, these number 19,797, an increase of 1,446, or nearly eight per cent, over those in operation in 1948."

Mayer said that weekly attendance is estimated at 60,000,000 persons and added that exhibitors are "mystified by the repeated assertions that their business faces a dubious future."

An estimated $2,740,000,000 is invested in theatres which employ 180,000 workers and have a total estimated payroll of $201,420,000 yearly, he said.

82 Years Old, and Active Every Day Running a Theatre in Benson, Ariz.

By LES KETNER

BENSON, ARIZ.—"The only way to be a good manager is to cater to your patrons and give them good pictures—and keep order in the house. That's the way to success in the theatre business."

The man behind those quotes should know whereof he speaks. He's America's oldest active theatre manager, 82-year-old E. A. "Pa" Brown, who operates the Benson Theatre here.



E. A. 'PA' BROWN

Although he is hardly a Johnny-come-lately, Brown didn't enter the theatre business until 1930, when Louis F. Long assigned him as manager of the Benson Theatre and Dance Hall. Until then, he had divided his time as cowboy and railroad hand in Oklahoma. For the record, the octogenarian was born Sept. 7, 1868 in Clarksville, Tex.

The theatre originally managed by Brown has long since given way to a new house, the only theatre in town. The seating capacity is 418—large enough for a town with a population of 2,300—and performances are given every night, with matinees on Saturday and Sunday.

"The theatre offers the man of low income his best amusement," Brown said recently. "I'm afraid if television is a success it will ruin one of our largest amusement industries."

Despite his fears, however, "Pa" isn't worrying too much. He's much too busy taking care of his movie patrons and playing his role as the oldest theatre manager in the nation. After all, he says, a great grandfather pushing 83 has to think of his future.

William C. Shelton Named To Lopert Sales Post

NEW YORK—William C. Shelton, formerly representative of Paul Graetz in the U.S. and general sales manager of A.F.E. Corp., has been made assistant to Sidney G. Deneau, vice-president and general sales manager of Lopert Films Distributing Corp. Shelton will also serve as special home office sales representative. He will take over his new post the end of July after a vacation.

HOT with HITS for the entire summer

PARAMOUNT

DATE	TITLE	CAST
JULY	PINE and THOMAS' **Passage West** COLOR BY TECHNICOLOR	JOHN PAYNE · DENNIS O'KEEFE · ARLEEN WHELAN
	BILLY WILDER'S **Ace In The Hole**	KIRK DOUGLAS · JAN STERLING
AUGUST	HAL WALLIS' **Peking Express**	JOSEPH COTTEN · CORINNE CALVET · EDMUND GWENN
	HAL WALLIS' **That's My Boy**	DEAN MARTIN · JERRY LEWIS
	NAT HOLT'S **Warpath** COLOR BY TECHNICOLOR	EDMOND O'BRIEN · DEAN JAGGER · FORREST TUCKER · HARRY CAREY, Jr.
SEPTEMBER	FRANK CAPRA'S **Here Comes The Groom**	BING CROSBY · JANE WYMAN · FRANCHOT TONE · ALEXIS SMITH
	GEORGE STEVENS' **A Place In The Sun**	MONTGOMERY CLIFT · ELIZABETH TAYLOR · SHELLEY WINTERS
	PERLBERG AND SEATON'S **Rhubarb**	RAY MILLAND · JAN STERLING
OCTOBER	PINE and THOMAS' **Crosswinds** COLOR BY TECHNICOLOR	JOHN PAYNE · RHONDA FLEMING · FORREST TUCKER
	Darling, How Could You!	JOAN FONTAINE · JOHN LUND · MONA FREEMAN
NOVEMBER	GEORGE PAL'S **When Worlds Collide** COLOR BY TECHNICOLOR	The producer of "Destination Moon" has made this new, and startling interplanetary adventure . . . .
	Submarine Command	WILLIAM HOLDEN · NANCY OLSON · WILLIAM BENDIX
	WILLIAM WYLER'S **Detective Story** ✻	KIRK DOUGLAS · ELEANOR PARKER · WILLIAM BENDIX
DECEMBER	PINE and THOMAS **Hong Kong** COLOR BY TECHNICOLOR	RONALD REAGAN · RHONDA FLEMING
	???Hope Comedy (TO BE TITLED BY THE PUBLIC IN BIG COAST TO COAST POLL)	BOB HOPE · HEDY LAMARR

starts your golden boxoffice autumn in **September** with these

MORE, BETTER, BIGGER PICTURES!

PLEASE NOTE ✻

The Tremendous Money-Show We've Added For November:

William Wyler's "DETECTIVE STORY"

Kirk Douglas, Eleanor Parker, William Bendix

The stage play that staged the biggest thrills on Broadway for two years . . .

PLAY PARAMOUNT NEWS—it's the program builder that guarantees "the best show in town"!



BING CROSBY · JANE WYMAN
ALEXIS SMITH · FRANCHOT TONE
JAMES BARTON

FRANK CAPRA'S

HERE COMES THE GROOM

Bing's hang-up musical romance celebrates



Paramount Week Sept. 2–8

ROBERT KEITH and introducing ANNA MARIA ALBERGHETTI
Produced and Directed by FRANK CAPRA
IRVING ASHER · Screenplay by VIRGINIA VAN UPP
and MILLS CONNOLLY · Story by ROBERT RISKIN and LIAM O'BRIEN



A frank story of youth today—with three of today's most wanted stars.

MONTGOMERY CLIFT
ELIZABETH TAYLOR
SHELLEY WINTERS

in

GEORGE Stevens' Production of

A PLACE IN THE SUN



with

KEEFE BRASSELLE · Produced and Directed by GEORGE STEVENS · Screenplay by Michael Wilson and Harry Brown · Based on the novel, An American Tragedy, by THEODORE DREISER and the Patrick Kearney play adapted from the novel



RHUBARB



RAY MILLAND
JAN STERLING

RHUBARB

LETTERS

Urges Dropping Fear Talk

To BOXOFFICE:

It has been almost 20 years since I have written a letter to a trade magazine because of my fear that much ignorance within a a business might destroy a business rather than those things that are feared by that business. I became connected with the show business in December 1929, and have been directly connected with active management and film buying ever since . . .

I want to call attention to the fact that in 1916-17 the great wave of fear went through this industry that the automobile was going to destroy show business. The thought was, that the man who put two thousand dollars into an automobile, and terrific numbers of them were beginning to do so, instead of driving the old horse and buggy; that men who spent that much money were not going to the picture show, but were going to ride around with their family in the car. However, this turned out to be so wrong because instead of people living 20 blocks from the theatre being out of the trading zone, they came in, along with all the rest of the people in the community, parked their cars, and went to the picture show.

SAYS GOOD PICTURES DRAW

Let's go back to 1908. Every kind and type of thing that came up, the people would say, the motion picture can't last, it is just a novelty, but my father who was then living, only said, this business is only in its infancy, and will develop into a big thing, and it did.

In the early 20s, the radio was coming in, and everybody said, people can now get sports, quick news, musical attractions, etc., free in their living rooms—they are not going to go to the picture show, but they did, and the radio helped the show business.

Some of the big men in this business today are saying that show business is hurt by TV. That could be so to some extent for a temporary time, while the novelty wears off, but we have no TV channels in Paris and business is lousy. I wonder if the idea that there are TV shows is keeping people at home. No that is not it. The thing that matters is the picture.

The people of today do not want tragedy, heavy drama and they do not even want most good drama. They definitely do not want murder, mystery, detective stuff, gangster pictures or any of that type of thing. They want escape, and escape they will have, so in order to get it, they go to the outdoor attractions which don't offer them things to think about, and worry over, but things to occupy and pass their time with good wholesome entertainment.

NOT AFRAID OF VIDEO

These big outdoor pictures can still attract business on the outdoor scale, if they have big stars. Romantic comedy drama still has a pull when well-starred, well-cast, and well-directed, if the vehicle is good. Well-produced slapstick comedies will still draw them. Heavily produced musicals with good story and action, in Technicolor, with the proper stars and cast are still good, but the trouble is, they make these things, but they don't make them big enough, and this is the stuff they must make today if they want business.

Many cycles come and go in show business. The outdoor cycle hits us every few years. It has hit us about three times in my 42 years in the business. Carnivals, fairs, night sports, day sports, parks, rodeos, and all of that sort of thing do big business through the summer months, but in the winter the people come back to the show. And then suddenly, just as quickly as it starts, the business in the summer time is gone again and the outdoor attraction stays.

Look at the time when the country was full of airdomes—today drive-ins.

The only medicine this business needs, and always did need, is a proper analysis by the producers of the frame of mind the public is in, and then the making of big product in types and kinds the public wants. Product today must be escape product, and not product to make people cry and worry. Two years from now, it may be something else, but today, that's it, and I don't believe TV is going to mean any more today, than the automobile meant, or the radio meant, and I don't believe that the outdoor cycle will last any longer than it ever lasted, maybe five or six years, and die out for 14 or 15 years.

Another thing that makes show business bad is the fact that thousands of people made a lot of money during the war. Business got bad in their line, and the result was the first thing they thought of was going into the amusement or entertainment business . . .

I have gone through so many dark days in this business, that to me, all of the hue and cry being raised by the theatremen, producers, and big men in the business indicate a lack of knowledge on the part of these people of the past history in amusements, and the lack of knowledge in economics. Tell those film companies to make less junk and more of the bigger and better pictures of the escape types, and let's quit talking about all of these ghosts which we fear and which are either only temporary, or which, at the best, are short-lived, and the cycles of the business will take care of themselves and we will get back to better business quicker than with all this hullabaloo which puts our business as a thing of the past. I still say big pictures coming out each and every week in a big way will put our grosses back to approximately 1947 figures, and by such an attitude will give the business a better outlook, and stop the prattle of the guessing or short-sighted critic and make and create a healthier business for us all.

LEON JARODSKY

Jarodsky Enterprises,
Lincoln and Paris Theatres,
Paris, Ill.

Notes Theatres Stint on Ads

To BOXOFFICE:

I am still enjoying BOXOFFICE and getting ideas, etc., from the articles and news items that are reported.

This letter is the result of a couple of sentences in an article in the BOXOFFICE issue of June 9, 1951. I'll quote from the article and then go on with the thoughts that these sentences brought to my mind. "Why was this done?" he asked. "Because these groups got to Congress and sold them a bill of goods while the motion picture industry sat on its fanny and let it happen. The motion picture industry on a national level has the poorest public relations of any major industry."

This last sentence in particular got me to thinking later as I was looking over the afternoon paper. On a back full page, Piggly Wiggly stores had an ad with a habit theme that had copy saying, "Is habit shopping making your food cost more?" Just look at the size of this ad and think of the cost—just to pass on to shoppers a few words about the thrift habit of shopping at Piggly Wiggly. Since there are no specials or food items listed, I'd think that this is a public relations or institutional ad.

Now! Over on the amusement page, same issue and paper, we see an ad for the Interstate Theatres—a public relations, institutional ad—as no feature pictures are listed. Compare this 3 column by 10-inch ad to the larger, full page ad of the Piggly Wiggly store.

RADIO STATION SPACE LARGE

After looking at the amusement page I went on over into the paper and found a nice two column by 21-inch ad for a radio station advertising a few of its daytime programs. On the sports page this same station had an ad about a regular sports program (3 col. x 4 inch). All of this newspaper space was used by only one of the radio stations in San Antonio. Then I turned back to the theatre ads. All of the theatres in San Antonio, drive-ins included, had a total of 67 column inches of space. This one radio station had a total of 54 column inches of advertisement. Boy, what a comparison. As Kroger Babb (Hallmark Productions, Inc.) said, "You got to tell 'em—to sell 'em." No wonder the theatres wonder where their patrons are. Almost any special or regular amusement (theatres not included) will use more newspaper space to sell their patrons than will be used by a circuit of theatres to sell their patrons. I can't figure it out; why this economy? Theatres spare no expense to make their houses showplaces of comfort and present the best available product. Then they let all of this down with a small, not appealing newspaper advertisement and expect the population to come flocking to their doors. Seems to me that the opposition is presenting a much prettier, well, at least a much more convincing picture to the patrons —drawing them away from the best entertainment buy—the movies.

TIEUP AD POSSIBILITIES

Consider the MacGregor ad in the sports section tieing in with Ben Hogan's name. Elsewhere in the same paper there was a writeup about Ben being sports champ after winning U.S. open golf championship. A very timely ad on the MacGregor golf equipment. Tieup ad possibilities can be found in almost any town where you find a theatre or manager energetic enough to go out and get it. Note: I said energetic enough to go out and get it.

I guess you will think I'm crazy for sending you this stuff, but I love the theatre and I get a great thrill from seeing extra efforts at "selling" pay off at the boxoffice. I just wonder how many theatre managers really love their work, or just feel that it is a living for them?

JAMES H. WIGGS JR.

San Antonio, Tex.

THEY FOUGHT FOR GOLD...
GLORY...RECKLESS LOVE...
ON THE OUTLAW COAST
OF OLD CALIFORNIA



MARK of the RENEGADE

COLOR BY Technicolor

Starring

RICARDO MONTALBAN · CYD CHARISSE

with J. CARROL NAISH · GILBERT ROLAND · ANDREA KING · GEORGE TOBIAS

Screenplay by LOUIS SOLOMON and ROBERT HARDY ANDREWS · Directed by HUGO FREGONESE · Produced by JACK GROSS · A Universal-International Picture

U-I ... Leading the PROFIT PARADE!

Hollywood Report

By IVAN SPEAR

At Least 25 Swashbucklers Expected for New Season

High on the list of items that are dear to Cinemania's heart is the cycle—intensified and simultaneous productional effort directed toward the manufacture of celluloid that, while varying as concerns casts, budgets and technical details, can all be classified as falling into the same story blueprint.

And seldom in recent years have the picture-makers been so intent as they are at present on bombarding the nation's boxoffices with swashbucklers — period pieces of the cloak-and-dagger type which attained their greatest popularity when the late Douglas Fairbanks sr. was starring in "Robin Hood," "The Black Pirate" and the like.

A hasty tally reveals that showmen can expect, during the 1951-52 season, at least 25 features in which sword-play and derring-do, masked adventurers and lady pirates will be the protagonists—a healthy slice, indeed, of the anticipated total output.

• • •

Paced by the current release of "The Prince Who Was a Thief," Universal-International, for example, has also completed "Flame of Araby," located in Tunis in the 16th century; "The Golden Horde," a story of Genghis Khan; "Mark of the Renegade," an early-California melodrama; and soon will launch "Son of Ali Baba," with an Arabian Nights atmosphere.

Columbia, too, is concentrating heavily on such fare. Completed and waiting release are "The Bandit and the Lady," concerning an English highwayman; "The Magic Carpet," an Arabian Nights-type costumer; and "Mask of the Avenger," while in preparation are "The Brigand," "Captain Blood Returns" and "Thief of Damascus." From Allied Artists will come "The Highwayman," based on the poem by Alfred Noyes, while the Paramount slate includes "Botany Bay," a maritime adventure based on the Charles Nordhoff-James Norman Hall historical novel, and "Carib Gold," a pirate opus to be contributed by Pine-Thomas Productions.

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RKO Radio has completed "Sons of the Musketeers," while in preparation for release through that company are "The Return of Zorro" and "Blackbeard the Pirate," and Walt Disney has launched production in England of "Adventures of Robin Hood" as an all-live-action subject. The 20th Century-Fox docket includes "Anne of the Indies," a pirate drama, and "Lydia Bailey," both in work, with "The Lady in the Iron Mask" being readied as a 20th-Fox release by Walter Wanger and Eugene Frenke, and "The Way of a Gaucho" also in preparation.

For Warner release, and to be produced in Europe, Burt Lancaster and Harold Hecht are launching "The Crimson Pirate," starring Lancaster. And MGM plans to topline Stewart Granger in "Beau Brummell," "The Prisoner of Zenda" and "Scaramouche." Already in production as another MGM contribution to the cycle is "Ivanhoe," being shot in England.

Paramount Signs Alan Ladd For 'Botany Bay' Lead

Exhibitors and filmgoers who remember "Mutiny on the Bounty" as a movie milestone should display more than a morsel of interest in Paramount's announcement that it has scheduled for film treatment "Botany Bay," another novel by Charles Nordhoff and James Norman Hall, who authored "Mutiny." Alan Ladd has been set to star in the historical adventure drama, located in Australia in the 1790s, with Joseph Sistrom to produce and Jonathan Latimer preparing the screenplay. It goes on Ladd's slate after he has finished the Technicolor western, "Shane," co-starring with William Holden and Jean Arthur . . . Irving Allen, the independent producer-director, added "The Gamma People," a science-fiction opus by Louis Pollock, to his schedule for filming in Cinecolor in Austria. Oliver Crawford is doing the script and Andy Devine, Brian Donlevy and Virginia Grey will topline in the horror story of a Nazi scientist who experimented with gene mutation in pregnant women in an effort to hurry the development of the superman . . . "Ride the Man Down," a short story by Luke Short, specialist in tales of the old west, went to Republic for inclusion on the valley studio's 1951-52 schedule.

Long-Term Columbia Pacts Handed Two Directors

Two megaphonists snagged long-term contracts when Columbia booked Robert Parrish to a ticket calling for him to pilot one picture annually for the next seven years, and the Wald-Krasna unit at RKO Radio inked Curtis Bernhardt to a multi-film commitment. Parrish recently completed the directorial chores on "Ten Tall Men," filmed for Columbia release by Burt Lancaster and Harold Hecht; Bernhardt, who will next do "The Merry Widow" for MGM, will then report to W-K for "Strike a Match" . . . A change in the Republic studio story department found Steve Goodman taking over as story editor to replace Irene Francis, resigned. Goodman was formerly assistant story chief in charge of reading and research, which duties he is retaining.

Directorial Assignments For Two at 20th-Fox

A pair of new directorial assignments were parceled out at 20th Century-Fox, with Henry Koster handed the reins on "Elopement" and Harmon Jones grooming his megaphone in preparation for "Pride of St. Louis" . . . Scenarist Ben Maddow was booked by Producer Stanley Kramer to script the Carson McCullers play, "Member of the Wedding," which is on Kramer's slate for Columbia release . . . Moss Hart, the playwright and scenarist, is moving his typewriter from Broadway to Hollywood to do the screenplay of "Hans Christian Andersen" for Producer Samuel Goldwyn, who will film it in Technicolor for RKO Radio distribution . . . Added to Franklin Adreon's production schedule at Republic was "Radar Man From the Moon," a science-fiction serial for which the screenplay has been completed by Ron Davidson . . . Lesley Selander, who has a list of directorial credits on sagebrushers longer than your arm, tallied another when he was inked to pilot the Tim Holt starrer, "Overland Telegraph," for RKO Radio.

MGM and RKO to Exploit Their Location Junkets

Capable of classification in the two-birds-with-one-stone department are the activities of two film plants in connection with extensive location junkets — and further exemplifying the current Hollywood watchword of economy in every possible productional operation.

MGM, which recently completed "Westward the Women" on a two-month location schedule in Kanab, Utah, is preparing a booklet as a guide for future locations on how the studio's biggest domestic job to date was handled. For the new film, produced by Dore Schary and directed by William A. Wellman, from a screenplay by Charles Schnee, a company of more than 400 was assembled, with a transportation service which covered more than 250,000 miles between Kanab and eight main locations.

The new booklet, which also includes information concerning the six-month African safari on "King Solomon's Mines," will serve as reference material for future picture-making treks to distant points.

Meantime RKO Radio is capitalizing on a junket to Jackson Hole, Wyoming, being undertaken by the Winchester Pictures unit to launch shooting on "The Big Sky," by filming a complete 16mm "documentary," covering every aspect of the location operations for the Kirk Douglas starrer, which is being produced and directed by Howard Hawks.

The 16mm footage will be assembled to make a 15-minute exploitation subject for TV and theatre promotion.

Janet Leigh Signed by MGM For 'Scaramouche' Role

Pert Janet Leigh, who recently grabbed a Life magazine cover and has a backlog of five completed but unreleased films, was set by MGM for a starring role with Ava Gardner and Stewart Granger in Leo's remake of the Rafael Sabatini adventure novel, "Scaramouche" . . . William Demarest, long-time Paramount contractee, will share the stellar honors with John Payne in "The Lumberjack and the Lady," next on the docket for Producers William Pine and William Thomas —making three Bills involved in the project . . . Wild Bill Elliott's romantic vis-a-vis in Monogram's "Vengeance Trail" is Peggy Stewart, motion picture and TV actress . . . Producer Stanley Kramer delved below the border to ink Katy Jurado, regarded as one of Mexico's top screen personalities, to portray a sexy half-caste in "High Noon," which will fulfil Kramer's final commitment to United Artists . . . Comedienne Una Merkel was added to the cast of "With a Song in My Heart," 20th-Fox's musical biography of Singer Jane Froman.



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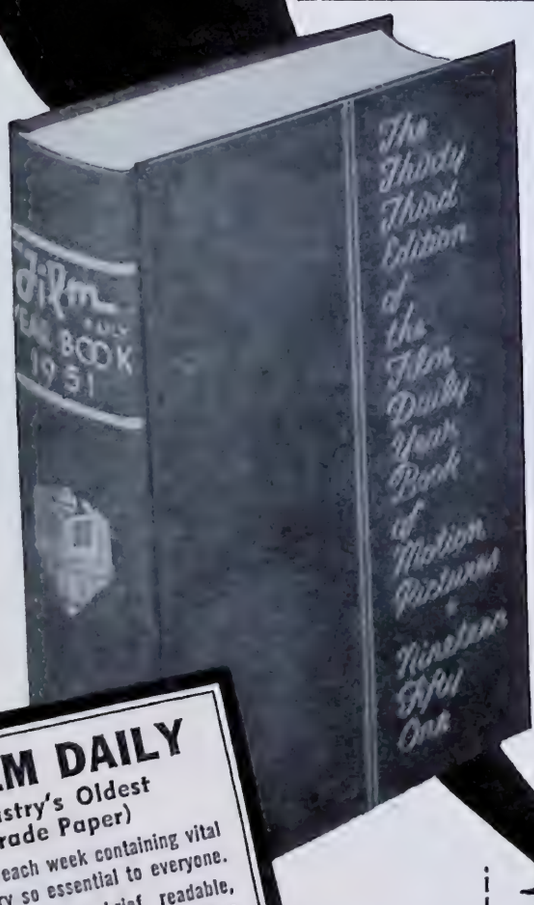


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Theatre Construction, Openings, Sales

CONSTRUCTION:

Manassas, Va.—A 250-car drive-in is being built by T. I. Martin for the Pitts Theatres.

OPENINGS:

Minneapolis—The Minnehaha, fifth drive-in of the Minnesota Entertainment Enterprises, capacity 750 cars, opened recently.

Mount Olive, Ill.—The 400-car Mount Olive Drive-In on U. S. 66, was to open June 16. Louis Odorozzi is owner.

Murphy, N. C.—The Murphy Drive-In was opened here recently by Grover Maury and Jack Lunceford.

Pablo, Mont.—The Pablo Drive-In here was opened recently by Jim Andersen.

Pawhuska, Okla.—The Corral Drive-In, 300-car capacity, a Video property, opened here recently.

Philadelphia—The 163-car Philadelphia Drive-In was opened by Malcolmn P. Ewing, James Sistruck and T. H. Heard on June 17. It will be enlarged to 200 cars later.

Spartanburg, S. C.—The Pine Street extension Drive-In, owned by N. E. Belmont, opened here recently.

Stuart, Fla.—The Dixie Drive-In was opened May 26. It is owned and managed by Leonard Crouch. Its capacity is 250 cars.

St. Louis, Mo.—The St. Ann Drive-In, on the St. Charles Rock road, a double 500-car situation, opened for the season.

Tekamah, Neb.—Arnold Nordstrom opened the Tekamah Drive-In on Memorial day.

Truth or Consequences, N. M.—Oscar Cornwell plans to open his new 400-car drive-in some time in June.

Utica, N. Y.—The new Schuyler Drive-In was opened here recently by Lou Goldstein.

SALES:

Bagley, Iowa—The Bonnie Theatre, closed for some time by L. J. Frownfelter, has been taken over by C. H. Peterson, a grocer.

Blythedale, Ark.—Pete Robertson has sold the Skyline Drive-In to Westley and Tom Bloomer.

Camarillo, Calif.—Philip Kasson took over the Valley Theatre recently.

Chicago—The Euclid & Jeffrey Corp. has sold the Jeffrey Theatre building to James E. Coston.

Cedar Rapids, Iowa—J. D. Siegel has sold the Town Theatre. Theatre rights are under lease to K&L Theatre Corp. of Des Moines.

Coquille, Ore.—Mr. and Mrs. Lloyd Claver and George Ulette have bought out the interest of Mr. and Mrs. Orville in the Roxy, Liberty and Myrtle Lane drive-ins. The new organization is named the Coquille Theatres.

Davenport, Iowa—Joseph J. Jacobson has purchased the Garden Theatre from the Tri-States Theatre Corp. and is renaming it the New Garden.

Fairmount, Minn.—The Nicholas Theatre has been sold to Roy McMinn. The building was not included in the deal.

Fort Dodge, Iowa—The Dodge Theatre has been sold to Clyde Shade of Franklin, Neb.

Hebron, Neb.—Ernie Kasselbaum has sold the Majestic Theatre to Harold Struve of Deshler.

Hope, Kas.—Doctor J. E. Bowers has purchased the Mov-I-Land Theatre.

Kansas City, Mo.—By purchase or leases, Ed Terhune and A. C. Wooten have taken over operation of ten theatres in Kansas City and outstate Missouri and Kansas, and are operating as the T&W Theatres. Houses involved: Fiesta, Strand, Colonial, Baadad, Southtown and Vogue in Kansas City; State in Kansas City, Kas.; Oska in Oskaloosa, Kas., Cozy, Humboldt, Kas.; Tiger, Columbia, Mo.

Marshalltown, Iowa—G. Ralph Branton recently purchased the Odeon and Marshalltown theatres from the S&M Corp.

New York—Warner Bros. Pictures, Inc., has sold the ten-story building at 619-27 West 54th St. to Robert J. Marony, Norwalk, Conn., for about $1,800,000.

Oakdale, Calif.—Maurice W. Lanthrop of Orland, former Oakdale resident, has purchased the Oakdale Theatre here from the Blumenfeld Theatre circuit.

Opelousas, La.—L. D. Guidry, J. G. Trouill and Percy Duplessey have split ownership of the Rose Theatre here and the Jan Theatre in Ville Platte. Duplessey and Trouill have become sole owners of the Rose, while Guidry becomes owner of the Jan in Ville Platte, La.

Pittsburgh—Associated Drive-In Theatres has purchased the Dependable Drive-In on the Moon-Clinton road, Coraopolis Heights.

Raymond, Wash.—Chilton L. Robinett has purchased an interest in the three theatres in Raymond and South Bend from Dwight Sprecher and E. W. Johnson.

Springfield, Colo.—Mr. and Mrs. Doyle Shelton have sold the Monarch Theatre at Pritchett to Mr. and Mrs. H. H. Bonewell of Kim, Colo.

'Mrs. America' Tie-in With Theatre Chains

NEW YORK—Three of the large theatre chains, Fabian Theatres, New York; Fox Wisconsin Amusement Corp., Wisconsin, and Interstate circuit, Texas, have tied in with the 13th annual "Mrs. America" contest, to hold weekly eliminations from the stages of theatres and choose local winners. The finalists, "Mrs. New York State," "Mrs. Wisconsin" and "Mrs. Texas," will go to Asbury Park, N. J., to compete for the "Mrs. America" title and $7,500 in prizes September 9.

Last year, the current "Mrs. America," Mrs. Betty Eileen McAllister of Johnstown, Pa., was chosen as "Mrs. Johnstown" on the stage of the Embassy Theatre, a Fabian house, in cooperation with WARD, local radio station, and went on to win the national title.

In addition to the circuits, several independent theatres have tied in with local radio stations to hold broadcasts from the stages for special prizes. They include: the Paramount, Brattleboro, Vt.; the Gateway, Fort Lauderdale, Fla., and the Strand, Jonesboro, Ark. Other independents are expected to join the tieups.

Approximately 85 per cent of the local eliminations will be held in theatres this summer, according to Bert Nevins, managing director of the "Mrs. America" contest. Last year, the Walter Reade Woodbridge, N. J. Drive-In held eliminations from an improvised stage and other drive-ins are expected to tie-in with the contest this year and hold eliminations before dusk, to draw the family crowds. The "Mrs. America" contest appeals to families because it is for married women who are the "best cook," "best seamstress," "the most congenial," etc. In other years, the "Mrs. America" finals were conducted by radio stations, Chambers of Commerce and outdoor amusement parks.

Nevins has prepared a campaign manual telling exhibitors how to conduct "Mrs. America" eliminations from local theatre stages.

Seek Concessionnaire

DETROIT—The volume of the concession business at a drive-in was disclosed to the trade last week when one John Boler, concession manager at the Dearborn Drive-In, disappeared with $2,975. According to Ben Lefkowitz, head of Theatre Concession Co., affiliate of the L&L Theatre Concessions which operates the unit, this represented eight days' receipts at the drive-in.

Souvaine Appoints Weiner

NEW YORK—David P. Weiner, former assistant treasurer of Eagle Lion Classics, has been named controller of Souvaine Selective Pictures, Inc., by the board of directors. His appointment took effect Monday (25).

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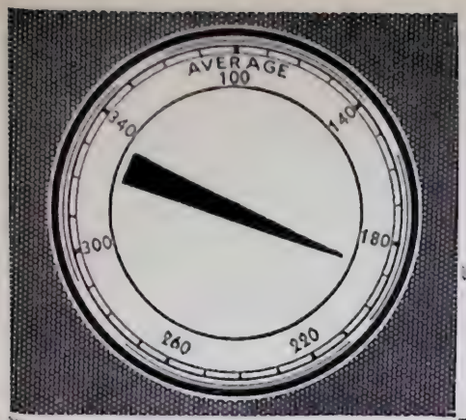
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BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark.

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	PITTSBURGH	SAN FRANCISCO	SEATTLE	AVERAGE
Apache Drums (U-I)			80	95		80						110	90	80	110					85	91
As Young as You Feel (20th-Fox)	110			90								70		95			90				91
Best of the Badmen (RKO)	78		80		80			85			100	90					90				86
Bullfighter and the Lady, The (Rep)	100	85		100	75			125		50		100	85	86	90			50	125	75	80
Dear Brat (Para)			85	110	90			65		75	125	80	85			115	100		95	90	93
Fabiola (UA)	89	130	100	130	120	135		125	90		130	125	100	95	135		135		190		122
Fat Man, The (U-I)			85		90	100			90	65	75	80	80	100	95		105		100	90	89
Fury of the Congo (Col)	101	90			70			100	80			90							100		90
Go for Broke! (MGM)	136	130		125	130	85		150	100	120	120	180	115		120	105	175	115	170	175	132
Half Angel (20th-Fox)	91	85	100	120		90	105	175	100	100	105	75	90	100		90	95	60	175	100	103
Hollywood Story (U-I)		130	80	115	70	75			80			100	80	100	105		100	45	100	80	93
House on Telegraph Hill (20th-Fox)	119	85	85	100		90						75			110		90		175		103
Katie Did It (U-I)					100							80		100		120			100		100
Kon-Tiki (RKO)						120	110					100	115		125		85			150	115
Last Holiday (Stratford)			85					90			170		80	100							135
Last Outpost, The (Para)	100		90	110	100	100		100		75	105	85	85		95	90		75	135	90	97
Lorna Doone (Col)		105	80		75			150	85	75							105		150	80	101
Million Dollar Pursuit (Rep)		100			70				80	100		70		100					100		89
Mister Universe (UA)		100		100		75		125	85	85		100	85		105	115			100	60	95
My Forbidden Past (RKO)		125	105	105	90	110	80	160	130	110	110	100	90	100	120	100	95	85	150	100	109
Night Into Morning (MGM)			75			100			95		85			95	102						92
No Questions Asked (MGM)	89	-			125	115	120		95					100							107
Oliver Twist (UA)		120	80	115			85	90	80					103					120		99
On the Riviera (20th-Fox)	134	125	105	135		110	105	175	80	110	130	140	120	150	150	110	150	100	200	150	130
Operation Disaster (U-I)		80		95	90	90	80	85		75		60	80		115		90	75	100		86
Operation X (Col)		125		105	70			100			100	100	80	100	100	100			100		98
Painted Hills, The (MGM)				100	80			100	50			120	80	90		95		60	100		88
Prowler, The (UA)		100		110		100						100					80		125		103
Quebec (Para)	108	100	100	100	80				70	65	95	65	80	85	105	105	150	70			92
Rawhide (20th-Fox)	102	85	85	115		95		200	110	110	120	100	95	100	125	125	100	70	175	175	116
Santa Fe (Col)	94	75		105	90	85		150	80	75	120	90	80	100	95	100	140	70	165	90	100
Scarf, The (UA)		110	80	110	70				90		110	90	100		100		150	40	175		102
Sealed Cargo (RKO)	102	100	85	100		60		100	90	50	120	100		75	105	95	105		90	120	94
Smuggler's Island (U-I)	92	80	80	95	100	80		125	80			70	90	105	100	105	80		190	80	97
Soldiers Three (MGM)	102		75	120	90	90	90	190	50	80	90	120	95	80	115	90	90	70		150	99
Tarzan's Peril (RKO)	92	90	105		90	95	105	75	80	100	90	75				100	110	90	90		92
Teresa (MGM)					100	90				80	115				125		115				104
Texas Rangers, The (Col)		105		100				160	85	75								65	145		105
Tokyo File 212 (RKO)	91	110								90				75			120	70	90		92
Try and Get Me (UA)		115	75	100				85				90	80		110		70		100		92
You're in the Navy Now (20th-Fox)		115	85	140		90	80	150	75	75	110	75	90	100		100			170		105

TOP HITS OF THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. The Groom Wore Spurs (U-I)
   San Francisco 190
2. Half Angel (20th-Fox)
   Denver 175
3. Take Care of My Little Girl (20th-Fox)
   San Francisco 175
4. Last Holiday (Stratford)
   Kansas City 170
5. Excuse My Dust (MGM)
   Denver 160
   San Francisco 150
6. Texas Rangers (Col)
   San Francisco 145

CHESTER FRIEDMAN
EDITOR

HUGH E. FRAZE
Associate Editor

BOXOFFICE Showmandiser SECTION

PRACTICAL IDEAS FOR SELLING SEATS BY PRACTICAL SHOWMEN

Community Activity Key To Lily Watt's Success

One of the most successful, energetic and attractive theatre managers in the British Isles is a woman. She is Miss Lily Watt, in charge of the Odeon Theatre in Coatbridge, Lanarkshire, Scotland.

Employed by the Circuits Management Ass'n, Ltd., Miss Watt was brought to Coatbridge about a year ago after displaying her unique talents for showmanship and successful management at the Florida Cinema in the Kings Park section of Glasgow. Since moving to the Odeon, she has continued to demonstrate her special aptitude for exploitation by capitalizing strongly on local interest in matters which frequently have national value.

Many of her ideas are completely original. In conjunction with "September Affair," as an example, she evolved a competition for theatre patrons by inviting them to submit lists of places, churches, monuments and other historic landmarks, with the query, "Have you visited Italy?" A large lobby display explained the contest in full detail and included snapshots taken on one of Miss Watt's vacation trips to Italy. Other photos were obtained from theatre employes who had seen army service in Italy in World War II.

Advantage was taken of the many tiein potentialities of merchandise and music, with some of the best stores in the community displaying posters and signs advertising the picture playdates.

A singing contest was another idea which helped to arouse interest in the picture. The competition took place on the theatre stage, with four vocalists judged on the basis of their rendition of "September," theme song featured in the film production. The local press assisted in publicizing this promotion.

A veritable flood of publicity was garnered when Miss Watt invited the Italian consul and the French consul in Scotland to attend the premiere performance of "September Affair" at the Odeon. Both distinguished guests accepted and the party was officially welcomed by town authorities.

In conjunction with "For Heaven's Sake," Miss Watt promoted a full-page newspaper co-op ad, supplemented by publicity stories, in the Airdie and the Coatbridge Advertiser. The principal department store in town used a window display which drew the attention of teachers, students and the general public. The display centered around an aerial view of Coatbridge which had an overhanging sign lettered: "This is the heavenly view which Mr. Belvedere saw of Coatbridge on his journey to the Odeon where his latest film, 'For Heaven's Sake,' is showing, etc." Large crowds thronged around the window, endeavoring to pick out familiar landmarks.

Miss Watt's direction of the Saturday Children's club has been responsible for an upswing in interest on the part of the youngsters and in the attendance of weekly club meetings. Her program of activities for the children includes a club football team and swimming club. These clubs, on occasion, are taken to the zoo and recently received national press publicity. Strong emphasis on the road safety program has received recognition from public safety officials.



Miss Watt and Teddy, toy bear that walks, talks and blinks his eyes, join Children's club members in weekly song fest of community singing.

The success Miss Watt has had in training the children to march out quietly at the end of the show, and their general conduct in the theatre, in school and at home, is generally attributed to her influence with the youngsters through the Saturday Children's club.

As further indication of her influence in community welfare, the Odeon Theatre headed a local drive to supply comforts for British servicemen in Korea. The public was urged to contribute books, socks, smoking luxuries, sportsgear, musical instruments, toiletries, etc., and the entire theatre staff participated in this campaign by helping the collections. The drive was promoted through theatre signs and the lobby used as a collection depot.

Miss Watt consistently uses attractive lobby displays, window promotions, ballyhoos and trucks to exploit her coming and current attractions, with marked success.

Trend: Dollar-Spending

During the recent sales convention in Los Angeles, 20th Century-Fox announced that more co-op advertising would be made available to exhibitors. The company has offered to provide 24-sheets free to any exhibitor in sympathy with large-scale billboard campaigns.

Last week the company announced that more than 100 exhibitors have written to express a desire to use the 24-sheets. They will pay for posting the paper.

That is an encouraging sign. Any time exhibitors are interested in a co-op advertising campaign it is an improvement, because frequently in the past the distributors couldn't give away accessories.

Last summer BOXOFFICE conducted a Promotion Clinic with the ostensible cooperation of several New York circuits. To demonstrate their cooperative spirit, to prove that increased promotion means increased attendance and to help the theatres hold down their budgets, all of the distribution companies provided window cards and stills for the participating theatres without cost.

It took a few dollars to make up show cards for the stills and it cost a few dollars to imprint the window cards with the theatre dates. Because of that slight expense, the bulk of the free accessories was never picked up and only a small per cent of all the accessories the companies donated was used at the theatres.

If sentiment among exhibitors is now turning towards more co-op advertising, there is hope that by fall, when regional and national promotions of motion pictures get under way, the theatreman will overcome his reluctance for dollar spending on advertising and exploitation. That means the public will get the full impact of a determined and aggresive showmandising campaign along a united front.

—Chester Friedman

Exhibit and Race of Antique Cars Blaze Publicity Trail for 'Dust'

John S. Falco, Wisconsin district manager for Standard Theatres, won a BOXOFFICE Bonus and Citation of Honor in March 1948 while he was manager of the Majestic Theatre in Beloit. The busy theatre executive still maintains his headquarters at the Majestic although he also supervises two more houses in Beloit, plus three in Madison and a drive-in. He has the usual schedule of routine activities which take up so much time . . . candy inventories, breaking in new cashiers, replacing a janitor, covering for a sick doorman, worrying over a lost set of keys belonging to the concession girl, etc.



John Falco

Falco saw a screening of "Excuse My Dust," found himself working up to a high pitch of enthusiasm, and decided to go all out to promote the picture with the same caliber of showmanship which has frequently earned him recognition in the past as a talented exploiteer.

The first step was to get the retail merchants division of the Chamber of Commerce to recognize the advantages of two phases of the campaign; an exhibition of antique automobiles and a race for cars of ancient vintage. With radio and press support, the merchants readily succumbed to the vision of thousands of visitors the race would attract.

The merchants pledged unanimous support. The Beloit Daily News and Radio Station WBEL promptly jumped on the bandwagon and the chief of police agreed to rope off two blocks in the downtown business section for the exhibit.

Falco next contacted the Horseless Carriage club and all auto dealers in town. In front of the theatre, a 1911 Mitchell, a 1910 White, 1911 Maxwell and a 1905 Cadillac started the ballyhoo.

Many other old models were added and each car had a driver dressed in old-fashioned duster and cap as an attendant. Falco alerted the Beloit Camera club and the streets swarmed with camera hobbyists. The Daily News gave the exhibit and the race daily plugs via stories and photos. Station WBEL broadcast from the exhibit with guest speakers and interviews with the car owners.

Additional exploitation included the distribution of thousands of eight-page tabloid heralds as a special supplement of the Daily News, small dodgers, and a flash front at the theatre. The city manager was official starter for the race, and a parade of the vehicles was another highlight of the promotion.

N. Y. SELLS COMIC THEME

At the Capitol in New York, publicist Paula Gould geared her campaign on "Excuse My Dust" for laughs. For two days before the opening, a redheaded male model had Times Square pedestrians laughing at his amusing antics. The man wore an apron and dust-cap, and a banner reading: " 'Excuse My Dust' . . . if you think I'm funny, wait until you see Red Skelton, etc., etc." Equipped with a feather duster, the young man dusted everything in sight—the walls of buildings, mailboxes, lampposts, and was followed by laughing crowds wherever he appeared.

A letter-writing contest on "Why I enjoy Red Skelton's pictures" was launched through publicity stories released to the New York newspapers and promoted announcements on radio station WMGM. A 68-piece "horseless carriage" glassware set, promoted from Libbey, was offered as first prize. Theatre passes were awarded runnersup submitting the best entries.

A small roadster bannered with appropriate signs and driven by another redhaired model, accompanied by a redhaired girl, toured the metropolitan area with signs heralding the opening.



Drivers of antique autos get under way in the $100 sweepstakes put up by the Beloit Chamber of Commerce for speediest "horseless carriage." Race and car exhibit attracted thousands of visitors to the city and earned John Falco the plaudits of merchants and townspeople.



Crowds follow ballyhoo man in New York as model wearing head duster and apron helps brush up pedestrians on Capitol booking of new Skelton film.

In the inner lobby of the theatre, a display of handmade silk-screen prints of early American autos was on view for two weeks prior to opening. Macy's art department featured a display of "Excuse My Dust" stills with silk-screen prints, and included a card announcing the Capitol playdates.

The first 25 theatre patrons who attended the opening day matinee received corn brooms promoted from a New York home furnishings company. Colored cards shaped like the brooms were attached, with copy reading: "Compliments of Red Skelton, star of 'Excuse My Dust,' at the Capitol now."

Fan's Loyalty Rates Personal Star Call

Dan Wilkinson, publicity manager for Neighborhood Theatres in Richmond, Va., was rewarded with a three-column spread in the Sunday edition of the Richmond Times-Dispatch when he made an effort to ease the disappointment of one of Rudolph Valentino's most ardent fans.

The stunt originated after a scheduled personal appearance of Anthony Dexter, in conjunction with the engagement of "Valentino" at the State Theatre, was canceled.

A State Theatre patron, one of the late Valentino's most enthusiastic admirers, has the walls of her home lined with photographs of the renowned star, and has scrapbooks on Valentino which she began compiling when she was 8 years old. The woman wrote to Wilkinson, expressing her disappointment when she learned Dexter was forced to cancel his personal appearance.

Wilkinson promptly contacted Columbia Pictures and arranged to have Dexter phone the woman from Chicago. A reporter from the Times-Dispatch was on hand when the call came through, with the story breaking on the following day.

Fathers Get Watches

Clarence Cropper, manager of the Van Wert (Ohio) Theatre, promoted a Father's day giveaway in cooperation with merchants that was widely publicized by the daily papers and rural publications. The oldest father in the county received a Gruen watch and the youngest received a Bulova wrist watch. The giveaway was also publicized in the theatre's newspaper ads, lobby display and a trailer.

Fencing Exhibition On Campus and TV Ballyhoo 'Lorna'

Television home owners saw a fencing exhibition and "Lorna Doone" received excellent publicity as a result of a tieup made by Bill Brereton, publicist for the Lafayette Theatre in Buffalo.

Brereton arranged the match between two fencing instructors at the University of Buffalo. The team first gave a demonstration on the university campus and were invited to repeat the performance before the TV cameras on one of the city's principal stations. The instructors were dressed in costumes similar to those worn by principals in the cast of "Lorna Doone."

The newspapers picked up the story and used photos with mention of the picture booking at the Lafayette. Through a disk jockey, all girls in the city named Lorna were invited to be guests of the theatre management during the showing.

Brereton set up elaborate displays in the library and all neighborhood branches tying in the film production with the classic novel.

The National Biscuit Co. cooperated by setting up displays in all Buffalo grocery stores and markets which retail the product. All posters carried theatre playdates. Streamers were also supplied to more than 500 stores in the area advertising Lorna Doone crackers and the Lafayette attraction.

Showman Goes on Limb For 'The Mating Season'

A novel personal endorsement ad recommending "The Mating Season" on a money-back guarantee basis helped double the usual gross of the Noll Theatre, Bethany, Mo., according to F. F. Chenoweth, district manager for Kerr Theatres.

Chenoweth prepared the ad by showing an illustration of a branch from a large tree. Mortised into the branch was a cut of the theatreman, with copy reading, "Chenoweth goes out on a limb." The copy which continued guaranteed the picture to offer full enjoyment, with the offer of a refund to any patron who was not completely satisfied with the program.

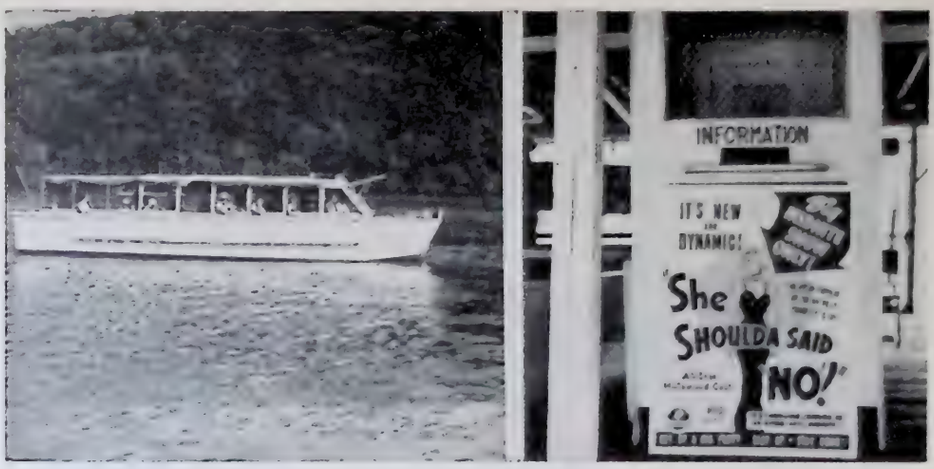
Chenoweth reports that no refunds were requested, and the picture attracted twice the normal number of admissions despite strong competition from local softball games.

Assistant Promotes Merchant-Paid Weekly

An attractive house program designed as a Movie News brochure has been proving popular with patrons of the Byrd Theatre, Richmond, Va., and is completely sponsored by merchants who are reported pleased with the result of their program ads.

Movie News is the brain child of G. R. Stitzer, assistant manager of the Neighborhood circuit house. It is a breezy, newsy, four-page pamphlet, the front cover of which has an ad cut for the coming attraction. The inside spread is devoted to news and publicity stories of coming attractions. At the bottom the merchant ads are attractively boxed. The back page includes a listing of all affiliated Neighborhood theatres in Richmond and institutional copy.

Showboat Parties Include Cruise And Show Plus Return for $1.25



Something new by way of theatre promotion has been introduced by Steve Miller, manager of the Owen Theatre, Branson, Mo. The new gimmick is called Showboat Parties. This is the result of a tieup with the Patterson boat line operated from Rockaway Beach, Mo.

Potential theatre patrons are offered a package deal for $1.25 which includes a seven-mile boat ride from Rockaway Beach to Branson, free admission to the Owen Theatre, and return boat trip to Rockaway.

To familiarize residents of Rockaway Beach with the Showboat Parties, Miller designed special throwaways which were paid for and distributed by the boat line. A large banner placed on both sides of the boat attracted attention to the innovation, as did a banner on the boat dock. Posters at the boat ticket booth advertised the theatre's current film attraction.

One boat with a capacity of 33 passengers makes the trip each night. According to Miller, the tieup has been bringing in an average of $50 extra business each week.

Editor's Note: Showboat Parties might be practical for any exhibitor located near a body of water, with communities within commuting distance.

Assistant Makes Tieup For 'Father's Dividend'

Joe Pischak, assistant manager of the Kent (Ohio) Theatre, made a co-op tieup with the distributor of Libby's baby foods in conjunction with "Father's Little Dividend." He obtained nine cases of food which was distributed to theatre patrons during the first three days of the picture's engagement. One case was given to the parents of the first child born in the county on opening day.

In conjunction with "The Lemon Drop Kid," Pischak arranged a guessing contest in the window of a large supermarket. Persons coming closest to guessing the number of lemon drops in a huge basket received theatre passes. The store displayed large posters and advertising for the picture plus signs heralding the playdates at the Kent.

People Guess Weight Of 'Sealed Cargo' Box

As a sidewalk stunt on "Sealed Cargo," Jim McCarthy, manager of the Strand in Hartford, offered the public an opportunity to win free theatre tickets by guessing the weight of a large box displayed in front of the theatre. The doorman distributed entry blanks, and several hundred interested passersby submitted their estimates. The stunt was used prior to opening and helped to stimulate word-of-mouth publicity for the picture.

Beer Firm Imprints 'Badmen' Napkins

Adam Goelz, manager of the Town Theatre in Baltimore, tied up with a local beer distributor to obtain an effective promotion on "Best of the Badmen." The beer company imprinted 15,000 napkins, copy on one side recommending the Town attraction. The reverse side carried a plug for the firm's product. The napkins were distributed to restaurants and taverns throughout the city. The beer company plugged the picture on its all-night radio show over station WINN.

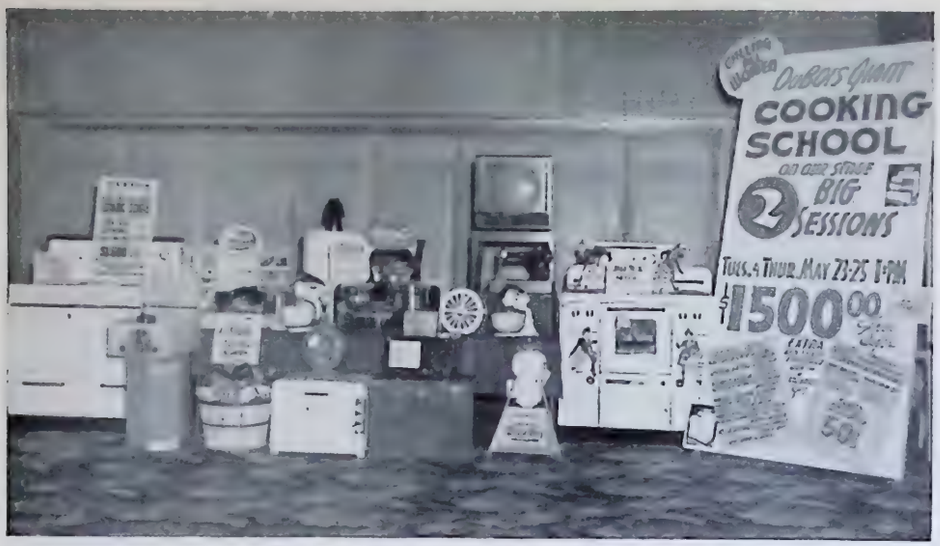
For "Two of a Kind," Goelz observed in the pressbook that special tie-in stills were available for soft drinks. He contacted the Coca-Cola distributor and promoted 18 gratis plugs over the local radio station.

Goelz planted two contests with the leading shopping papers, the Home News and the Shoppers Guide.

Caveman Put on Streets

For "Prehistoric Women," Joe Goldenberg, manager of the Rugby Theatre in Brooklyn, had a theatre employe dressed in caveman, leopard skin costume, carrying a makeshift stone ax, tote signs advertising the playdates. To create an even more outlandish appearance, the man sported a raggedy, unkempt wig and had his face colored with lampblack.

$1,500 Prizes and Roses for Women Attract 2,744 to Cooking Sessions



Cooking schools are still proving a profitable and successful enterprise in theatres. A recent tieup which included sessions on two different days, under the sponsorship of an appliance store, cost the Harbor Theatre in Ecorse, Mich., nothing and attracted 2,744 paid admissions at 60 cents each. The tieup was so successful, according to Manager Dan Bzovi, that the sponsor has already signified his intention of sponsoring next year's cooking sessions for four days, with double the quantity of prizes.

Prizes given away during the two recent sessions were valued at $1,500. The major prizes included electric ranges, television sets, radios and electrical appliances—a majority of these appliances provided gratis by cooperating manufacturers such a Philco and Norge.

A supermarket donated 50 bushels of groceries, turkeys and roasts for the demonstrations on the theatre stage. Two home economist experts supplied by the Detroit Edison Co. were in charge of the demonstrations.

Local radio stations gave the cooking sessions advance announcements for three weeks. Station WKMH plugged the promotion consistently and supplied a popular disk jockey for the master-of-ceremonies chores on the theatre stage.

Half-page announcements paid for by the sponsor ran every day for a week. In addition, he paid for 300 jumbo window cards and their distribution over a five-mile radius, used a full window display and a sign with four-foot letters advertising the promotion, and supplied the necessary prizes for display in the theatre lobby.

Bzovi contacted all schools in the area which offer home economics courses, and contacted women's clubs and organizations to inform the memberships of the event. The Ecorse high school announced the sessions over the public address system.

As an added treat, Bzovi promoted a rose for every woman who attended and got the same florist to provide floral decorations for the stage. The Hires' root beer distributor furnished free refreshments for everyone who attended.

Map Leads New Patrons To Bellwood Drive-In

Albert Bernstein, manager of the Bellwood Drive-In on Petersburg pike, near Richmond, Va., is using an attractive mailing piece to acquire new patronage and familiarize potential patrons with the theatre location. One side of the circular shows a map and all routes leading to the drive-in. On the back, Bernstein signs a personal letter listing all the services and comfort offered at the Bellwood. A house program is included in the mailing envelope for the patron's convenience.

EQUIP with STANDEE SPEAKERS!
Your playground and back ramp and overflow areas as well as seating rows. Built-in transformer. 2500 and 7500 ohm impedance taps. Screwdriver volume control. Unparalleled sound reproduction.
DRIVE-IN THEATRE MFG. CO. 729 Baltimore Kansas City, Mo.

Band and Army Trucks Launch 'Go for Broke!'

An opening night out-front ballyhoo was the highlight of Manager Lester Pollock's campaign for "Go for Broke!" at Loew's Theatre, Rochester, N. Y. Five army trucks, including several half-tracks, each bannered with large signs heralding the picture's opening, were driven to the front of the theatre with uniformed personnel to give a practical demonstration of the army's latest mechanized equipment. Pollock invited a local boys band to be his guests, with the youngsters entertaining a large crowd of spectators with martial music.

ing were placed against the tapestries to provide a colorful effect. For outside ballyhoo, three usherettes, dressed as harem girls, carried signs through the business district with copy, "We Have a Date with 'Soldiers Three,' etc."

Mothers Ballyhoo For Talented Tots Starred in Revue

When the Hines Theatre, Portland, Ind., presented the fourth annual dance revue featuring the Tiny Tots of Terrific Talent on the stage recently, Manager Fred Heniser discovered he had more than 50 press agents to help build up interest in the stage show.

The Tops in Tots revue was offered as the fourth edition of an annual tieup with a local dance school. There were more than 50 youngsters in the cast and every mother promptly became a press agent for the show, pressuring the local newspaper editor to run pictures of their precious darlings. The resulting publicity did nothing to discourage attendance, in fact gave the Hines one of its biggest recent grosses.

Columns of publiicty broke in the pages of the Portland Daily Sun. Special pasteboard tickets were turned over to the kiddies and they sold them like hotcakes to relatives and friends. Any the youngsters missed were cornered by the proud mothers' brigade who considered a refusal an insult to the talent, charm and beauty of the family.

Heniser prepared a four-page program listing the scenes, settings and principals in the cast. He sold the back page to a dairy to recoup the printing cost and got the promotion piece for the theatre for free.

A Portland pianist and drummer volunteered as an impromptu orchestra, and with the kids supplying their own scenery and costumes, the patrons received full value for their money including a feature film which fell in the low-rental category.

Soldiers in Fatigues Ballyhoo 'Up Front'

M. A. Sargent, manager of the Atlantic Drive-In, Atlantic City, had two counterparts of the famous Mauldin GI roaming the crowded downtown business section and the boardwalk for "Up Front." Two theatre employes dressed in army fatigues and with greasepaint on their faces to simulate beards toured the area daily during rush hours. At other times, the two drove around town in a bannered jeep and during the evening hours directed traffic into the theatre and took tickets.

Leslie Brown Invites Fathers to 'Dividend'

Leslie Brown, manager of the Rex Cinema, Stratford, London, England, invited the fathers of newborn babies to be his guests at the regular showing of "Father's Little Dividend" and promoted valuable publicity space in the daily newspapers. A baby snapshot contest was tied in with the local campaign. Over the marquee of the theatre, Brown displayed three cutout figures of storks carrying bundles on which provocative copy was lettered.

'13th' Letters to Doctors

For "The 13th Letter," F. Moore, manager of the Gaumont Cinema, Harrogate, England, mailed personal endorsement letters to more than 56 physicians in the local area, and all hospital staff doctors and nurses were informed of the playdates.

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Cowboy Costume Party Is 'Badmen' Booster

In return for a credit line in his newspaper advertising, Harold Heller, manager of the Regent Theatre, Grand Rapids, Mich., promoted a western costume party for children at the opening day matinee of "Best of the Badmen." The costume contest offered youngsters an opportunity to win $50 worth of gift books as prizes, and a complete cowboy and cowgirl outfit.

The cooperating merchant paid all expenses including lobby signs, trailer, the gift books, and radio spot plugs on station WGRD. The merchant's payoff was a small box announcement in the theatre's regular advertising, as sponsor of the tieup.

The Grand Rapids Herald sponsored a maze contest which gave the picture a three-column art and news announcement. Guest tickets squared the deal, and more than 400 entries were received.

As a Father's day promotion, Heller tied up with a Grand Rapids cigar manufacturer to present free cigars to the first 1,000 fathers attending the show on June 17. This was advertised via a trailer, 40x60, and newspaper ads, all of which were paid for by the cooperating firm.

Stage Ceremonies Rate Publicity for 'Broke!'

F. K. O'Kelly, manager of the Rialto in Amsterdam, N. Y., received exceptionally good newspaper breaks for "Go for Broke!" when he arranged for the mayor to present donated gifts to local veterans of the Korean conflict on the theatre stage. The human interest angle was played up strongly by the press.

O'Kelly built a flash theatre front for current ballyhoo, got disk jockeys to feature "Sound Off" and include theatre plugs for the picture, and promoted the services of an army sound truck which displayed signs. A soldier ballyhoo also appeared at night ball games to distribute circulars.

Packing Case Lettered

Leonard Tuttle, manager of the St. Albans (N. Y.) Theatre, obtained a large packing case almost eight feet high and used it as a teaser gimmick in the theatre lobby for "The Thing." The case was painted with black watercolor, over which was lettered provocative catch copy such as, "Is it dead or alive?" . . . "Look out!" . . . "Beware!" . . . "Danger," etc. The center spread of the theatre's regular house program was similarly imprinted with catch copy and large question marks.

Trains Enliven Theme Of 'Missouri Raid'

Adults as well as children exhibited great interest in a display promoted by Manager Edward Monroe on "The Great Missouri Raid" at the Strand in Jacksonville, Fla.

Monroe borrowed a complete set of electric trains and tracks, and set up an exhibit on a nine-foot table. This was displayed in front of the theatre before a 24-sheet billboard advertising the picture, and remained throughout the current showing. Enlargements of still cutouts showing the principals in the film production were placed around the display. The whole thing made a considerable flash, with the smoking and whistling trains.

Handbills playing up the James brothers' story were distributed in homes and on the streets.

Ballyhoos 'Caravans'

To exploit "Fighting Caravans," Ron Percy, manager of the Blue Mouse Theatre, Tacoma, Wash., had a sandwich man patrol the neighborhood shopping area. The man wore cowboy clothes including chaps, and carried signs advertising the playdates.

Calgary 500-Seater Begun; Odeon Opens

VANCOUVER—M. E. Jenkins has started construction on a new 500-seat, suburban theatre at Calgary, Alta. It is expected to be open by late fall.

The 700-car Tillicum Drive-In, recently opened near Victoria, now has accommodations for 150 walk-in patrons.

The Odeon circuit will completely remodel its Olympia Theatre in Vancouver. Plans have been drawn up by H. H. Simmons, local architect, who has built several Odeon theatres in British Columbia.

The official opening was celebrated recently of the Odeon Uptown Theatre in Calgary, built by Jack Barron, who will operate the uptown 1,200-seater in partnership with the chain. Leonard Brockington, Odeon president, came from Toronto headquarters to attend the opening. Barron also operates the Grand Theatre in Calgary in partnership with Odeon.

Abe Garson Recuperates After Lengthy Illness

ST. JOHN, N. B.—Abe Garson, maritime manager for Odeon and owner of three maritime theatres in that circuit, is convalescing at St. Andrews, N. B., after an illness of several months. Garson was confined to his bed at home late last fall soon after taking over the Strand from the local Spencer interests.

His illness prevented him from making his usual winter trip to Miami Beach, but he plans to go there late this fall. The present Strand manager is J. Glowes, and supervisory manager for Odeon is Lee April, a son-in-law of the Maritime head of Odeon. Besides the Strand, the Garrick and Oxford in Halifax are Garson units in the Odeon hookup.

FPC Remodels, Reopens Capitol at Peterboro

TORONTO—Famous Players Canadian has reopened the Capitol at Peterboro, Ont., after extensive improvements. The 1,000-seat theatre now has new seats, drapes, lighting equipment and redecoration.

The former Palace in the eastern suburbs of London, Ont., has been transferred to 20th Century Theatres, an affiliated circuit, and the house has become the Park after reconstruction.

Kiwanians Cite Exhibitor

HALIFAX—Pat Dwyer, manager of the Family Theatre here, was cited by the Kiwanis club of Dartmouth, his home town located across the harbor from here, for a perfect club attendance record. Dwyer was a charter member of the club which was founded here eight years ago. Of the four Franklin & Herschorn theatres in Halifax and Dartmouth three are managed by residents of Dartmouth.

John Duff Johnstone Dies

VANCOUVER—John Duff Johnstone, past president of Canadian Picture Pioneers, a former theatre owner in Toronto before he came to Vancouver in 1941, died suddenly last week at the age of 51. He also operated several restaurants here. Theatre and film business were well represented at the funeral services.

Even the Premier Rates Error on Geography

St. John, N. B.—Newfoundlanders are peeved at Warner Bros. studio, and it's all on account of a travelog they put out. "The Neighbor Next Door," a scenic short, is all mixed up, the natives contend, in its words and pictures about Newfoundland, Nova Scotia and New Brunswick. For instance, scenes of St. John's harbor, the Narrows and Signal Hill are shown but dialog refers to them as in "St. John's, N. B."

Another shot shows a Nova Scotian marine scene but the narrator places it in Newfoundland.

When asked about the "'short-comings," Norman Moray of New York, who was in St. John on an auto tour with his wife and family, said that three Canadian cameramen were hired to shoot the reel, Canadian government representatives at Hollywood approved the travelog in full and, finally, it was approved at Ottawa by Prime Minister St. Laurent and the government. Nobody noticed the errors.

Outdoor Bingo Attracts 20,000 Ottawa Players

OTTAWA—Theatremen took notice of bingo competition here when a monster outdoor game was staged Thursday night (28) in the neighboring municipality of Eastview. The event drew an estimated 20,000 participants from the whole district, including Ottawa and Hull.

The outdoor bingo was sponsored by the Richelieu club and the array of prizes included five new Chevrolets. Some 400 persons handled arrangements for the throng and it was believed that receipts ran well over $30,000 through the sale of bingo cards.

Previous indoor bingo games in Ottawa have drawn an attendance as high as 7,000, but such games did not begin to compare with the outdoor event. Another new menace for theatres is drive-in bingo which is being introduced in athletic and other parks. Four drive-in bingos already have been staged at Windsor, Ont., with prizes amounting to as much as $1,750.

The federal statutes stipulate that bingo nights can be conducted occasionally for charity, but the value of individual prizes is limited to $50 under the law. The developments are being studied by members of the Motion Picture Theatres Ass'n of Ontario.

Film Board Acquires Site For Montreal Quarters

OTTAWA—R. H. Winters, minister of resources and development, said that a $300,000 site has been acquired in Montreal for the construction of a new studio to which the government's National Film Board will be moved from Ottawa as soon as building materials can be secured for construction.

Winters also told parliament that the film board is spending $250,000 this fiscal year for the production of a new series of films called Freedom Speaks, for distribution in foreign countries to demonstrate how Canadians live under democratic rule. During the last year, NFB had a laboratory output of 11,278,000 feet of film.

Tent 28 Gets $48,000 From Baseball Game

TORONTO—The Toronto Variety baseball night, held for the third year at Maple Leaf stadium as a benefit for the Variety Village school for crippled boys, proved a great financial success although rain interrupted the program so that the ball game did not end until 12:20 a. m.

Joe Ziegler, chairman of a special baseball committee for Tent 28, announced that receipts totaled $48,000, compared with $32,000 a year ago and with $42,000 in 1949. The revenue was derived from admission tickets, many of which were sold in advance, and from souvenir programs. The official attendance figure was 13,403, but the capacity of the stadium is close to 25,000.

Among the added attractions was Rudy Vallee and his vaudeville unit which was unable to complete its program because of the weather. A preliminary feature, a comedy game between press and radio commentators and the National Hockey league baseballers, was good for many laughs until it came to a sudden halt when Ruby Mann, Miss Toronto of 1950, appeared on the third base line.

Odd Canadiana Featured In New Cameo 'Spotlight'

MONTREAL—Associated Screen's latest Canadian Cameo short subject release, "Spotlight No. 2," contains a wealth of information and little known facts concerning odd Canadiana. How many Canadians know that there is a town in their country that has streets literally paved with gold; which has more taxis per capita than any other spot in Canada and yet these cabs have only seven miles of roads on which to travel. The town is Yellowknife in the Northwest Territories, whose streets are constructed of low-grade gold ore.

Featured in the reel is John Pratt, inimitable Canadian comedian, who gives a whimsical and humorous resume of his life, ending up with a new twist to his hilarious "Navy Show" song hit, "You'll Get Used to It."

The camera then covers the social activities of a group of human skyscrapers, who have banded together into an organization known as the Tip Toppers club of Toronto. The prime requisite for admission into this unique club is height—and plenty of it. Male applicants have to tower six feet, two inches or better, while the target for the fairer sex is five feet, eight inches and up.

The reel then throws a spotlight on some faces that are being scanned every hour of the day—unusual clock faces in different cities in Canada.

"Spotlight No. 2" was directed by Gordon Sparling.

Prices Up at Yarmouth

YARMOUTH, N. S. — The Odeon-owned Capitol and the F&H Community here have raised admissions prices simultaneously. New rates are afternoons, adults, 30, and children, 10 cents; nights, adults, 45, and children, 17, except Saturdays, when the fare is 20 cents. The new prices involve an increase of a nickel for adults, afternoons and nights. The Capitol shows both single and double bills, while the Community policy calls for duals, with occasional exceptions.

MONTREAL

Tied up with the July issue of Reader's Digest, which ran a condensation of the book, and with a local department store which gave the film a display window, "Kon-Tiki" has been doing capacity business at the Avenue for United Amusement Corp. . . . The Kent, which recently became a United Amusements house, is drawing whole families to see "Bambi" and "Melody Time." This is one of the few occasions on which children are admitted to a Montreal theatre.

Ben Cohen of Hawkesbury, Ont., has purchased the Capitol in Brownsburg, Que., formerly leased by Eddie Fassio, proprietor of the Rex and the Rio, Lachute. The new owner took over July 1 . . . Construction has started on the Cinema Lachute, built by Quebec Cinema Booking & Marchand Bros., contractors . . . Sam Kunitsky, manager of United Artists, and Joe Oupcher, sales representative, have returned from a three-day business trip to Quebec . . . Jean Marie Gagne of the Cinema Ville Marie in the town of that name visited Filmrow on his way to Quebec City and other interesting points in the province. He is on a two-week holiday trip, accompanied by his wife and daughter.

RKO, whose Montreal district manager is Harry Cohen, has just concluded the 1951 Ned E. Depinet drive. In sales and billings, Montreal branch finished in first place, with over 100 per cent of quota . . . F. H. Robin, Rouyn Theatre, Rouyn, Que., was a Filmrow visitor . . . Hal Danson, New York, who is with Lesser Productions, Inc., was in Montreal in connection with "Kon-Tiki" exploitation at the Avenue.

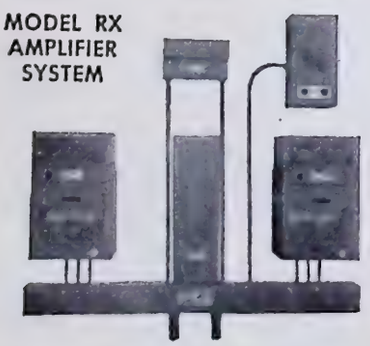
John Levitt, salesman for Columbia, has returned from Quebec City . . . Jim Pearson, 20th-Fox salesman, is back from Quebec and Valcartier . . . Romeo Koudreau, Paramount salesman, has completed a business visit to Hull and the eastern townships . . . Three Toronto exchange executives, Frank Fisher, general manager of J. Arthur Rank; Frank Vaughan, general sales manager, Monogram, and Haskell Masters, general manager, Warner Bros., spent a few days in Montreal on business . . . Jack Kroll, assistant booker at Warner Bros., who was hospitalized at the Queen Mary veterans hospital, is back at his desk.

Irene Upton, billing clerk at Columbia, is engaged to Ernest Crook . . . The staff of Columbia gave a luncheon party for Lois Currie, bookers' stenographer, on her 22nd birthday . . . Les Weinstein, assistant booker at Columbia, spent the Dominion day holiday in Portland, Me. . . . On annual two-week vacations are Sol Levitt, shipper at Paramount; Suzanne Corbeil, stenographer at Warner Bros.; Grace O'Donnell, bookkeeper and assistant cashier at 20th-Fox, who is spending her holiday at Souris, Prince Edward Island; Helene Lachapelle of the revisors department, RKO, and Hazel Fowler, secretary to Harry Cohen, manager of RKO. Miss Fowler is staying for a fortnight at Mississippi bay.

The motion picture, "Pastor Angelicus," about the life of Pope Pius XII, had its Canadian premiere in Quebec City. Culled from newsreels and photographs of the Pope, the picture now is on a world tour and already has been seen by an estimated 20,000,000 Roman Catholics. The commentary has been given in 12 languages: English, French, Italian, Spanish, Hungarian, German, Dutch, Greek, Portuguese, Chinese, Japanese and Russian . . . Johnny Howard, Montreal comedian, is reported making three comedy shorts in Hollywood for fall release.

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Rain Floods Theatre

TORONTO—A heavy downpour of rain here resulted in flooding of the main floor of the palatial Odeon. Water was five inches deep around some 20 orchestra rows. Damage was estimated at several thousand dollars by Assistant Manager R. Lester. Water entered the theatre during the evening performance through exit doors when storm sewers became filled to overflowing.

Credit Reins Hit TV Sales

TORONTO — Because of tightened credit terms, television sales hit a slump in Canada during May, a survey of the manufacturing industry has disclosed. Canadian manufacturers sold only 1,116 TV sets in May, compared with the monthly average of 4,615 for the previous four months of 1951.

'Riviera' Grosses 130 As Toronto Leader

TORONTO—Three holdovers were in local theatres, despite alternate heat and rain. Both "The Great Caruso" at Loew's and "The Browning Version" at the Hyland rounded out seventh weeks, while "Soldiers Three" rated a second week at the Uptown. Top grosser was "On the Riviera" at the Imperial.

(Average Is 100)

Biltmore—**Desert Gold** (Favorite); **Cloak and Dagger** (Favorite), reissues 95
Fairlawn—**Rawhide** (20th-Fox), 2nd d. t. wk. **Apartment for Peggy** (20th-Fox), reissue 90
Hyland—**The Browning Version** (JARO), 7th wk..... 80
Imperial—**On the Riviera** (20th-Fox) 130
Loew's—**The Great Caruso** (MGM), 7th wk..... 75
Odeon—**Take Care of My Little Girl** (20th-Fox)..... 105
Shea's—**Strangers on a Train** (WB)..... 110
Tivoli—**The Lemon Drop Kid** (Para), 2nd d. t. wk... 100
University and Nortown—**Sealed Cargo** (RKO)..... 105
Uptown—**Soldiers Three** (MGM), 2nd wk..... 80
Victoria and Eglinton—**Up in Mabel's Room** (UA); **Twin Beds** (UA), reissue..... 90

'Caruso' Capacity Despite Outdoor Vancouver Rival

VANCOUVER—Bright spot in an otherwise colorless session was "The Great Caruso" at the Capitol. It was doing capacity in spite of a record hot spell. Reissues of "Up in Arms" and "They Got Me Covered" outpaced first runs of recent weeks at the Strand on a two-week run. Otherwise, returns were under par. Theatre Under the Stars started its nine-week run of light musical comedy at Stanley park and was stiff competition to the indoor theatres. It has been playing to a 3,000 crowd nightly at prices scaled from 25 cents to a $2 top.

Capitol—**The Great Caruso** (MGM)..... Excellent
Cinema—**Lullaby of Broadway** (WB); **Paris After Dark** (WB), 2nd d. t. wk..... Fair
Dominion—**Appointment With Danger** (Para); **Gambling House** (RKO), 2nd d. t. wk..... Fair
Hastings—**Kentucky Jubilee** (LP), plus stage show ..... Fair
Orpheum—**Go for Broke!** (MGM)..... Fair
Paradise—**Adventurers** (JARO); **The Way Ahead** (JARO) ..... Fair
Plaza and Frazer—**The Man From Planet X** (UA); **The Scarf** (UA)..... Fair
Strand—**Up in Arms** (RKO); **They Got Me Covered** (RKO), 2nd wk..... Good
Studio—**The Dancing Years** (IFD), 2nd wk..... Fair
Vogue—**Pool of London** (JARO) ..... Fair

Theatre Cashier Duped By $150 in Phony Bills

OTTAWA—The Famous Players' Capitol, largest downtown theatre, suffered a cash loss of $150 at Saturday performances of "I Was a Communist for the FBI" when counterfeit bills, all in $10 denominations, were passed on an unsuspecting cashier apparently during rush periods.

The phony money was not discovered until it was detected by a bank teller as the receipts were being deposited. A new warning has been broadcast to cashiers and merchants to be on the lookout for bad money.

Triple Bill at Toronto

TORONTO — The triple-feature policy, something new for Toronto, continued at the Rio, operated by the Ulsters, with the following bill: "Trade Winds," "Gunfire" and "The Cat's Claw Murder." The policy has been in effect for several weeks, and is expected to continue through the summer.

Cast Ten-Year-Old

Ten-year-old Rodney Wooten has been cast in "They Sell Sailors Elephants," an RKO film.

Drive-In 1950 Receipts Nearly Twice 1949

MONTREAL—Canadian drive-in theatres almost doubled their business in 1950 to send theatre receipts to a record high.

The Dominion bureau of statistics reported that receipts, exclusive of taxes, totaled $86,400,000, an increase of 8 per cent over the previous high of $79,853,000 in 1949.

Drive-in theatres accounted for $2,200,000 of the total receipts as against $1,393,000 in 1949. There were 4,700,000 paid admissions compared with 3,091,000 a year ago. Paid attendance at theatres and halls providing motion picture entertainment totaled 245,000,000, an increase of 4 per cent over the 1949 figure of 236,090,000.

There were 2,360 theatres in 1950 against 2,230 in 1949, and drive-ins totaled 56 compared with 30.

TORONTO

Executive Secretary Arch H. Jolley of the Motion Picture Theatres Ass'n of Ontario will be on the job alone during the next four weeks because Mrs. E. Chinn, his general office assistant, is taking a vacation . . . Manager Jack Clark of Loew's provided a treat for 30 blind persons and their companions when they were his guests for a performance of "The Great Caruso."

Sam Ulster conducted an all-night session at the downtown Rio when performances were run throughout the night prior to Dominion day (2). The Rio is continuing to specialize in triple bills . . . Mrs. Yvonne Taylor's Summer Film festival at the International Cinema is doing nicely with double revival programs in six-day engagements. The latest pair was "Tight Little Island" and "Carmen."

Repeated rains have brought some hindrance to Melody Fair, the tent show at Dufferin racetrack, the latest form of competition for regular theatres. A deluge also brought too much water for the Water Follies of 1951 one night at the Toronto Exhibition grandstand . . . Ernest Taylor, 20th Century Theatres manager at Chatham, has been appointed manager of the Vanity, Windsor, succeeding Robert Brown, who has moved to California. Frank Reid, manager of the Centre, Chatham, will supervise the Park, formerly managed by Taylor.

Howard Hager, 69, died at Hagersville, Ont., where he was owner of the Regah for many years. The village was named after his grandfather . . . Lionel Ginsler, second son of Harry Ginsler, Toronto film exchange official, has married Eleanor Schwab, daughter of a prominent Toronto physician . . . Fred Fink, manager of the Crown in the east end, was a speaker at a meeting of the Gerrard Businessmen's Ass'n . . . Manager Paul of the Park at St. Catharines advertised books of theatre tickets as suitable gifts for children who passed school examinations.

To Be Guest of Honor

Alfred Hitchcock, director of Warners' "Strangers on a Train," is scheduled to be a guest of honor at a press reception in Detroit.

VANCOUVER

Art Lorimer of the Stanley Theatre staff was promoted to assistant manager of the downtown International Cinema, replacing Earl Barlow, who moved to the Alma as manager . . . Johnny Bernard, Odeon district booker, is acting as relief manager at the Olympia . . . Natalie Miller is head usheret at the Orpheum, replacing Dorice Walls, who moves up to the boxoffice . . . Judy Kennedy will be in charge of the Plaza while Manager Art Grayburn holidays south of the border . . . Micky Goldin, Studio manager, has left for eastern Canada on vacation. Sydney Freedman, his assistant, will be in charge of the Studio during Goldin's absence.

Harry Woolfe, United Artists manager in British Columbia, and his staff won the Canadian Grad Sears drive. Woolfe and his crew broke all previous booking records to win the cash award by a big margin. Buster Radis of the Calgary branch was third in the drive . . . Bob Murphy, Paramount British Columbia manager, also finished first in the Golden Harvest sales contest in the Canadian section, aided by booker-salesman Mike Stevenson . . . A local theatreman said "Two of the steadiest marquee draws are: 'In Technicolor' and 'Preview Tonight.'" and claims he can prove it by his grosses.

Going or coming from vacations are Perry Wright, Empire-Universal manager; Jack Reid, JARO manager; Mary Easton and Geniver Combes, Warner Bros.; Bill Grant, RKO; George Gerrard and Irma Miotto, Strand Theatre; Harvey Levin, UA; Keith Watley, Paramount; Nora Flood, Paradise Theatre; Art Grayburn, Plaza manager, motoring to California; Tom Backus sr., Rio Theatre manager, and Tom Backus jr. of 20th-Fox away to Calgary for the stampede . . . G. Lee Brewerton of the Capitol, Raymond, Alberta, was a local visitor.

Sydney Walker of RKO, 29 years in show business, is a new member of Canadian Motion Picture Pioneers . . . The Vancouver Sun, evening paper, has bought a controlling interest in the Vancouver News Herald, the only local morning newspaper . . . Retired exhibitor Isaac Joseph, 74, died recently in Sioux Lookout. Interment was at Wadena, Minn. . . . Marguerite Smedley Hastings, candy counter girl, will marry Roy Dick of Vancouver on September 29 . . . Bernice Bobay, Vogue cashier, will also be married in September.

Lon Chaney, Hollywood actor, was on a fishing trip to Campbell river and Cowichan bay on Vancouver island . . . Sovereign Films has moved into its new modern quarters at Broadway and Granville . . . Norah Hutchinson, Columbia Pictures cashier, resigned and will become a housewife . . . Harvey Levin of UA resigned and will join Famous Players Art Shop . . . Myron McLeod of the Patricia Theatre, Powell river, 100 miles upcoast from here, has no transportation problems. He owns a 45-foot boat which he uses on his film buying trips . . . Alan Young, Paramount Pictures and TV star and also a Vancouver boy, is in town on a visit to his parents in west Vancouver.

Lyle Bettger has been handed a starring role in Paramount's "The Denver & Rio Grande."

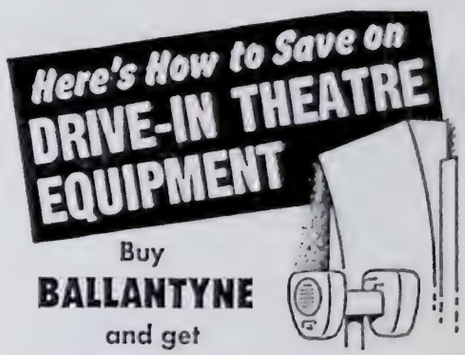
Hudson's Bay Co. Boosts Roy Rogers Cowboy Show

WINNIPEG—One of the largest cooperative hookups to be engineered in these parts for some time has been formulated by Max Shnier of the Northmain Drive-In with Winnipeg's second largest department store, the Hudson's Bay Co. The store maintains a large Roy Rogers corral in the boys' clothing department.

A quarter-page ad by the Bay proclaimed that the store would present a Roy Rogers contest party for the best dressed cowboy at the Northmain Drive-In Tuesday (3) at 7:30 p. m. All children between 4 and 12 were admitted free. A new bicycle was first prize for the best dressed cowboy and free Roy Rogers rings were given to the first 500 boys between 4 and under 12 arriving at the ozoner. All other boys received a free autographed photo of Roy Rogers. There were other consolation prizes, door prizes and novelty prizes.

On the screen was 'The Golden Stallion." The ad contained a coupon to be filled in and taken to the Roy Rogers corral in the store to be exchanged for ticket to be retained for the party at the drive-in.

Incidental cowboy music keynoted the atmosphere, and radio announcer Cliff Gardner was master of ceremonies. The airer's miniature train was renamed the Hudson's Bay express for the occasion. Prior and following the contest free rides were given on the ozoner's ponies.



- TOP QUALITY EQUIPMENT
- TROUBLE-FREE SERVICE
- LOW MAINTENANCE COST

Ballantyne drive-in sound and projection equipment is built for longer, steadier use . . . built to stand up under any operating conditions . . . built for service, NOT for constant servicing. Look ahead! Your best buy is always Ballantyne.

Ask any theatre owner now using Ballantyne.....

ROYAL SOUND MASTER

COMPLETE DRIVE-IN EQUIPMENT

Theatre Equipment Supply Co.

906 Davie Street

Vancouver, B. C., Canada

Complete Theatre Equipment & Supplies

MARITIMES

Theatre owners here have protested that a local theatre license costs the highest in Canada and have asked the city authorities for relief. They ask that the license fee be based on the business done instead of the current system of assessing a theatre property at a certain figure, always tops, and then adding 50 per cent. They contend this method discriminates against the theatre and does not prevail for other businesses. It is felt this is an opportune time to reduce the license levies, with boxoffice conditions on the unfavorable side. Owners in the city are Famous Players, operating the Paramount and Capitol; A. I. Garson, the Strand; Franklin & Herschorn, the Mayfair; Knights of Columbus, the Empire, leased to Demerson & Vassis; the Regent, north end, owned by Franklin & Herschorn, and the Community, west end, owned by the city and leased to Walter R. Golding. The Gaiety at Fairville, an immediate suburb, is an O'Rourke & Sprague holding.

English pictures continue to get frost-bitten at Newfoundland boxoffices. Even the most heavily advertised productions fail to warm up the public. Many exhibitors refuse to handle the English films on any terms. Singularly, Newfoundland was known as "the ancient colony" of England and was governed directly from London for many years. St. John's and other centers on the island are looked on as typically English and the residents of the island are practically all of British Isles origin or ancestry. About the close of World War II the English films could draw fairly well all over Newfoundland but the demand has weakened yearly ever since.

Double bills for midweek with both pictures aimed at the family trade are being stressed at the Russell, Glace Bay. Recently, there was a triple bill for two days at this Weiner & Green house . . . Booked for three days at the Vogue, Sydney, "The Great Caruso" was extended to a full week, with ten minutes running time for shorts . . . "The House That Joey Built" could be the title of not only a picture but a studio. Provincial Premier Joey Smallwood of Newfoundland is reported faorable to having the province back a film production venture if Gregory Peck stars in the first film. Peck measures up as the political Joey's film favorite. But wrestling with the fog is a bane to Newfoundland's picture-producing yearning.

When Joe Franklin went to a meeting with the local transit commission to protest with Main street merchants against rerouting of buses of the north end elsewhere than on Main street, he was amazed to find the chairman of the commission favored taking the buses off the main stem, whereas all the merchants and the Regent Theatre owner felt strongly that all north end buses should use Main street and help business along that chief artery of the north end. Apparently, the chairman wanted to make it a through street.

When a theatre operator in St. John's, Nfld., made somewhat of a survey among his patrons on their screen favorites, he was surprised to learn that Champion, Gene Autry's feed-destroyer, came a very close third to such humans as Bing Crosby and Betty Grable . . . Frankie Sinatra's impending divorce and projected matrimonial hookup with Ava Gardner are claimed to have caused a slump in sales of his records through the Maritimes, particularly on Newfoundland, and also in inquiries among theatre patrons for pictures he is in . . . There's talk of a summer season outdoor theatre being established in central New Brunswick within ten miles of Fredericton on the St. John river road.

Cowboy actor Sunset Carson was fined $25 and court costs in a Halifax court after pleading guilty to a charge of having firearms in his possession without a license. Carson, who hails from Phoenix, was shooting objects out of the mouth of his wife when a bullet went through a metal backstop and into a piano. The owner of the piano lodged a complaint with the Mounties and police picked up Carson as he drove into Halifax from Glen Margaret, a suburb. Carson has been making a tour of theatres and night clubs in the maritimes.



On 'Show of Week' Bill

TORONTO—"Call Me Mister" was presented as "the show of the week" at six key theatres here of the Famous Players' chain, these being the Alhambra, Beach, College, Parkdale, Runnymede and St. Clair.

Veteran Character Actor Signed

George E. Stone, veteran character actor, has been signed for RKO's "A Girl in Every Port."

OTTAWA

Manager Verne Marriott of the Britannia Drive-In here is said to be doing considerably better business than last season . . . Manager Fern Marleau has made improvements at the Cornwall Drive-In, with resultant increase at the wicket . . . Because local children are out of schools, a continuous policy from 1 p. m. has been adopted by Manager Bill Curley at the 20th Century Nelson. The theatre previously had matinees on Saturdays and holidays.

Wild West week was featured at the Imperial for the six days starting July 2. The program included "Stagecoach Kid" and "Deadline." An added stage attraction was a western singing duet at night . . . The nickel-mining center of Sudbury has another theatre in the Plaza, 520-seater, by Northern Empire Theatres. This makes six theatres and a drive-in for the community. Three are units of 20th Century Theatres, the Century, Park and Regent. Famous Players operates the Capitol in Sudbury.

In recognition of his approaching marriage, Arthur Knapp, projectionist at the Winchester at nearby Winchester, was given a toaster and a water set by the theatre staff. Phyllis MacDonald and Mrs. Bert Hodgson made the presentation . . . Casey Swedlove of the Linden had a Saturday night stage show, the Clarence Borts talent parade, as an added attraction to "Chain Lighting" and "Buccaneer's Girl" . . . For the first anniversary of the Auto-Sky Drive-In, Manager John Holt offered several specials, including free hats for children and five cartoons, in addition to the two features . . . Leo Lazar has been introduced as the manager of the Peterboro Drive-In, following the departure of Gerald Dillon to run the ozoner at Chatham.

The Winchester in the nearby town of Winchester was conducting a newspaper advertising stunt in the publication of three names as "guests of the week," chosen at random. Those named were entitled to two guest tickets . . . Barbara Ann Scott, Ottawa's figure skating champion, went to London for her starring role in "Rose Marie on Ice" in connection with the Festival of Britain. It had been announced that she would appear in a Mountie picture which was scheduled to get under way by now with Max King as producer.

WINNIPEG

Ernest Diamond has resigned as manager at the Beacon and has returned as manager of the Bijou, first run Main street action house. Nick Blanchard returned to his old position as manager of the Fox. For the interim, the Beacon position remains unfilled, but is under the watchful eye of supervisor Harry Hurwitz of Manitoba Theatres.

MGM Manager A. G. Levy is on holiday . . . Mark Trester has returned from a trip out west . . . Rocky Zaitsow, son of exhibitor Jack Zaitsow, is visiting from San Francisco . . . Other visitors to Filmrow were Ernie Bierwirth, Swan River; Garnet Wright, Keewatin; Joe Buschau, Plumas; George Mallard, Steinbach; Jock Emslie, Edinberg; J. Friesen, Altona, and Bill Gladys, Arborg.

BOXOFFICE

The MODERN THEATRE



featuring

Floor Coverings

JULY 7, 1951

Construction • Equipment • Maintenance

Refreshment

has "box office" too



Of course, people go to the movies for entertainment. But refreshment has its appeal, too. Just ask the thousands of exhibitors who have added the refreshment of ice-cold Coca-Cola to their program. They know the presence of Coca-Cola brings people back—and at the same time produces a welcome increase in profit with no increase in overhead. All you need is a few square feet of space, and you have your choice of a variety of vending methods. For the money-making details, address: The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

Second best way to please an audience

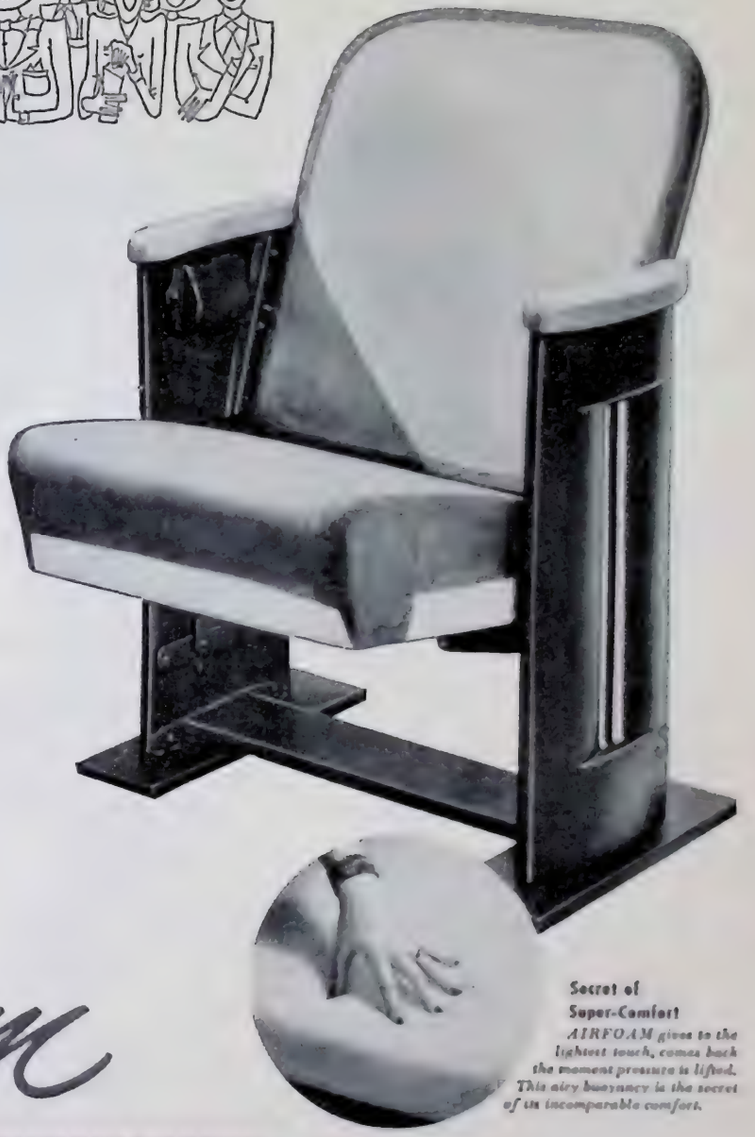


NEXT to a good show, there's nothing like comfortable seating to keep an audience happy. And there's no seat cushioning quite as comfortable as AIRFOAM.

For AIRFOAM affords relaxing, muscle-cradling support that eases the strain of long sitting. It makes a real hit with patrons, brings them back again and again.

And this buoyant latex cushioning is even more comfortable for management. It doesn't sag or wear down through years of usage—saves plenty on maintenance expense alone.

Next time you redecorate, be sure to inquire about this long-lasting cushioning. Write: Goodyear, Airfoam Dept., Akron 16, Ohio.



Secret of Super-Comfort

AIRFOAM gives to the lightest touch, comes back the moment pressure is lifted. This airy buoyancy is the secret of its incomparable comfort.

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SUPER-CUSHIONING BY

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THE GREATEST NAME IN RUBBER

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Upon entering the lobby of The Paradise, Los Angeles' new 1300 seat theatre, there's an atmosphere that invites patrons to relax in luxurious comfort. Installed under this beautiful RCA custom-loomed carpeting is Spongex, the sponge rubber rug cushion that never mats down. With all the comfort it adds underfoot Spongex keeps carpeting costs down...for Spongex also adds years of life to all carpets.

The Paradise Theatre installs

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under RCA carpeting

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Spongex creates no dust or lint—is moth and vermin proof—gets no musty smell—is always springy, no matting down—has no dirt catching crevices—is easily vacuumed or damp-wiped.

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RUG CUSHION
SPONGE RUBBER

Ask your RCA Theatre Supply Dealer, or your carpeting contractor, about Spongex today. Identify it by its distinctive green and gray color. Or write us for samples and information.

THE SPONGE RUBBER PRODUCTS COMPANY
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worried about B.O.?



Winning the battle of the box office depends on a lot of things. And not the least of them is comfortable, convenient *seating.*

And you win in many ways when you modernize your theatre with Kroehler Push-Back* Seats! Take the matter of concession sales. Tests show that Push-Backs' easy in-and-out feature boosts sales of popcorn, soft drinks and candies.

Why? Because patrons find it so easy to leave their seats to buy more refreshments. No embarrassing tripping or stumbling over feet in the dark!

If you plan to modernize your seating in the near future—now is the time to act! Let us prove why Kroehler Push-Back Seats will pay off at your B. O. Write or wire nearest office.





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2—Seated patrons need not stand—a gentle movement of the body slides the seat back.



3—Relax, chair slides back to normal, comfortable position—no standing up, no inconvenience.

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THE WORLD'S FINEST THEATRE SEAT

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Has your theatre carpet "had its day"?

Little Miss Frizzle-Top here was once considered the last word in loveliness. But can you imagine how people would laugh at that get-up today?

Same thing can happen to carpets. Have you looked at your theatre carpet lately? If it's an old one, it may have become laughably out-of-date without your ever noticing it.

But, remember, your audience looks at it with fresh eyes...forms good *or bad* impressions from it! If your theatre carpet is giving the whole place a "has-been" look, here's what to do about it...

Ask the advice of a board of experts, Bigelow's Carpet Counsel. They're really in the know about what's right, what's new, what's best for *you*, in matters of style, color, wear, and price. They'll be delighted to answer your questions.

There's no charge for this service. Just write Bigelow Carpet Counsel, 140 Madison Avenue, N. Y. C. Your inquiry will receive prompt attention.

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Vol. XVIII No. 7
JULY 7, 1951

The MODERN THEATRE

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ON THE COVER

The attractive mezzanine foyer of the Roxy Theatre in Springfield, Ill., indicates the extent to which smart carpeting goes in making an all-out remodeling project successful. Here the pattern blends subtly into the stylized design on the plain walls.

The theatre is operated as the flagship of the Frisina circuit of some 60 theatres.

KENNETH HUDNALL, Managing Editor HERBERT ROUSH, Sales Manager
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A SURVEY of manufacturing sources makes it seem entirely reasonable to assert that, despite current problems, the future of theatre carpeting is a bright one.

There is little doubt but what man-made rayon fibers now beginning to trickle into the contract carpet lines of several manufacturers will, before long, form a steady flow of entirely dependable material from which very desirable carpeting can be made in quantities to keep pace with growing demands.

In this connection it is interesting to point out that a part of the "bright" future of carpeting lies in the ability of the newly developed fibers to take uniform dyes in brighter, crisper colors than was always possible with carpet wools in the past.

As one manufacturer points out, had it not been for the introduction of man-made fibers at this time, with wool prices skyrocketing, the new fibers would have undoubtedly been released within a season or two as new miracles of modern science.

As such, carpeting woven of these fibers, developed with new techniques, in new textures and patterns, would command premium prices.

It is also interesting to note concurrently with the development of new color possibilities in carpet manufacturing, the increase of bold colors and patterns in theatre carpeting.

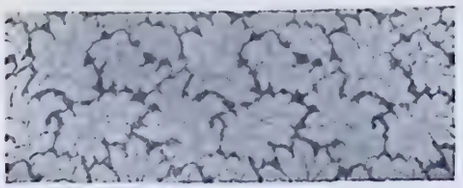
Problems of purchasing, maintenance and durability are also focusing the attention of theatremen on various types of hard surfaced flooring these days.

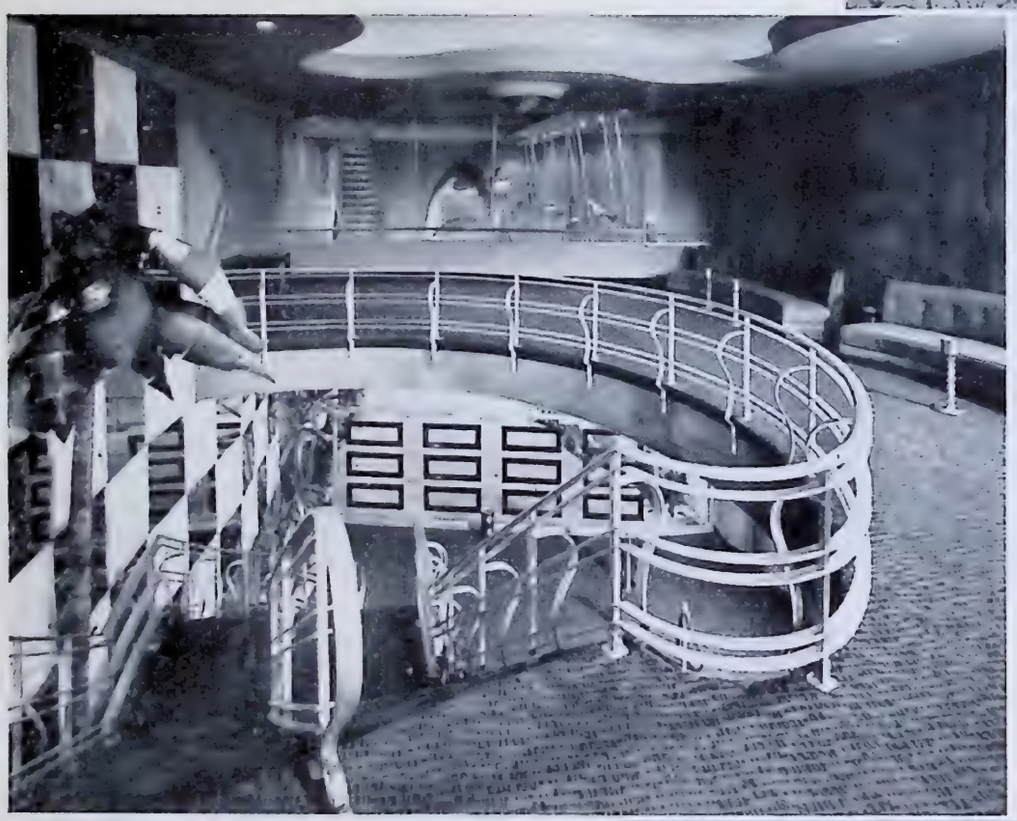
A multitude of patterns and colors are now available through the medium of terrazzo, asphalt and rubber tile, cork tile and other materials to the showman with the imagination to make them work for him in creating an air of luxury and glamor in his theatre

CRISPER colors, new textures and patterns that make carpeting an integral part of theatre decor are typified by the stylized leaf in the James Lees and Sons "Interlude," shown at the right.



There's Fashion to Flooring





AT THE LEFT is the Masland Wilton carpeting which blends the various elements of design in the exotic new Carib Theatre in Miami, Fla. Here color becomes the distinctive feature, with pattern subdued to contrast with the brilliant tropical elements of decoration which characterize the luxurious new showcase.

A LARGE pattern is employed in carpeting the foyer of another Miami theatre, the Paramount, at right. Here plain ceiling, marble wall and full mirror wall are relatively plain in comparison with the overscaled carpet figure. Carpeting for the Paramount was woven especially by A. & M. Karagheusian, Inc.



New Carpet Rayons Promise Bright Future for Floors

by R. W. NEALL*

FAR-REACHING CHANGES have taken place in the carpet industry within the past decade; more significant to its future than any since the invention of the power loom by Erastus Bigelow more than one hundred years ago. From a manufacturing point of view, carpet making since the close of World War II has moved rapidly from a semi-handcraft to a precision, mass production industry employing new methods, materials, men and research.

The biggest single factor in change has been research; the search for new ways to do things better, make improved products. It has reached every facet of carpet manufacture, produced new machinery, new methods. It has also found the solution to carpet wool, the unpredictable nemesis of the rug maker, and stumbling block in the path of uniform production and lower carpet prices.

WOOL PRESENTS PROBLEMS

Then as now wool presented many problems in manufacturing, and while the supply and price were right at one moment, seasonal variations, wars and international economies conspired to make inventories more often than retail sales the crux of the yearly profit-and-loss picture. In short, foreign sources of wool have led both the consumer and the carpet manufacturer by the nose, while in other branches of industry science has won new fields of consumer acceptance with synthetic materials of all descriptions.

In 1936 Bigelow set out to find a material that would be better than wool. At that time wool was cheap and plentiful. The urge was to improve the product. That search has continued and the company has worked with scores of man-made fibers, cooperated with leading textile and chemical research laboratories in the development of a new carpet material. More than 1,000 experimental carpets containing man-made fibers in varying blends have been woven and tested.

Rising wool prices and wool shortages around the world gave new emphasis and importance to the search during the postwar years. Not only was a better material needed, but there suddenly developed an urgent need for less costly materials.

In 1950 Bigelow's answer to the problem was put on the market: a newly developed carpet rayon which when tailored to the end product proved under all known tests to be the equal of wool in wear, resistance to soiling, and cleanability. That was the minimum requirement. Carpet rayon properly used accomplished everything that wool had been doing for centuries.

But in addition it brought better colors, wider styling opportunities and more uniform quality at a lower, more stable price structure, things wool had failed to do for the carpet industry. The new fiber when used alone opens the way to new textures and constructions. It also permits simplified manufacturing methods. Preliminary processes of scouring, drying, laboratory tests to determine dye indexes—all essential to wool, are unnecessary in processing carpet rayon. The man-made fiber has a uniformity and predictability which eliminates the constant adjustments necessary in handling various batches of wool.

The same characteristics required of carpet wool have been duplicated in the new carpet rayon fiber, which is from four to five times as strong as the rayon fiber generally used in making articles of clothing. The new fiber, developed specifically for carpet use, differs from the ordinary rayon fiber. It is much tougher. The apparel fiber is indented with tiny "pockets" which tend to promote soiling, while the carpet rayon fiber has smooth sides, approximates a circular cross section. It has also been delustered to eliminate the sheen common to rayon.

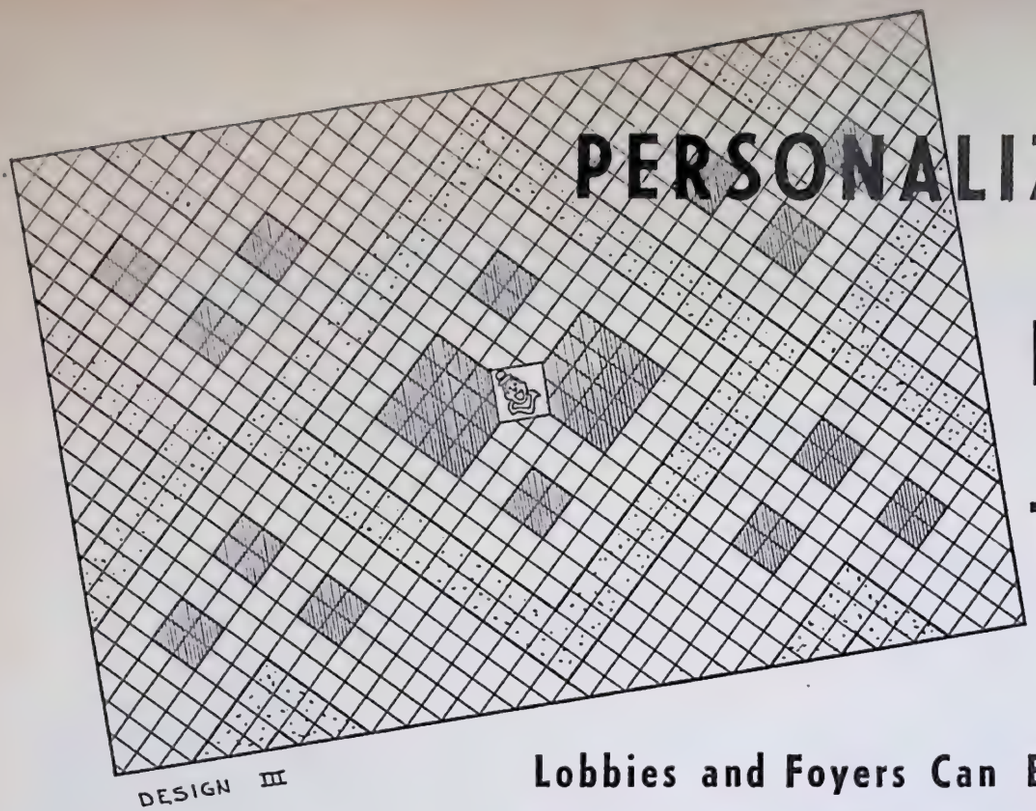
QUALITY UP, PRICE DOWN

Improved carpets at lower prices appeal to the consumer. Lower inventory risks and better working materials are boons to the manufacturer. With this combination, dependence upon the sheep as a source of carpet materials will become more limited as the output of the carpet spinneret increases.

Dealer and consumer acceptance of the new rayon carpets is high. The only current complaint is that not enough of these carpets are available. Skeptics have rapidly disappeared as the advantages of the new materials have proved themselves.

(Continued on page 24)

*Bigelow-Sanford Carpet Co.



DESIGN III

PERSONALIZED DESIGN For Resilient Theatre Floors

Lobbies and Foyers Can Be Both Attractive and Wear-Resistant With New Asphalt Tile Patterns

GOOD DESIGN IN THEATRE floors is being achieved today, in spite of governmental restrictions and shortages of skilled help, by adopting new flooring materials and techniques of installation. Theatre architects and designers have found design innovations that are practical and economical, and which help to solve some of a manager's traffic problems as well.

The trend is toward a more daring use of colors in floors. Color in theatres has always been important, to create the atmosphere of festivity and gayety in lobbies and foyers. Bold use of colorful floors, by means of resilient type flooring, adds another dimension to this illusion, and carries the decor theme through from ceiling to floor.

With the development of a wide color range in resilient flooring, designers are free to exercise complete latitude in the creation of beautiful and useful floors. With this new freedom goes simpler, less expensive floor maintenance.

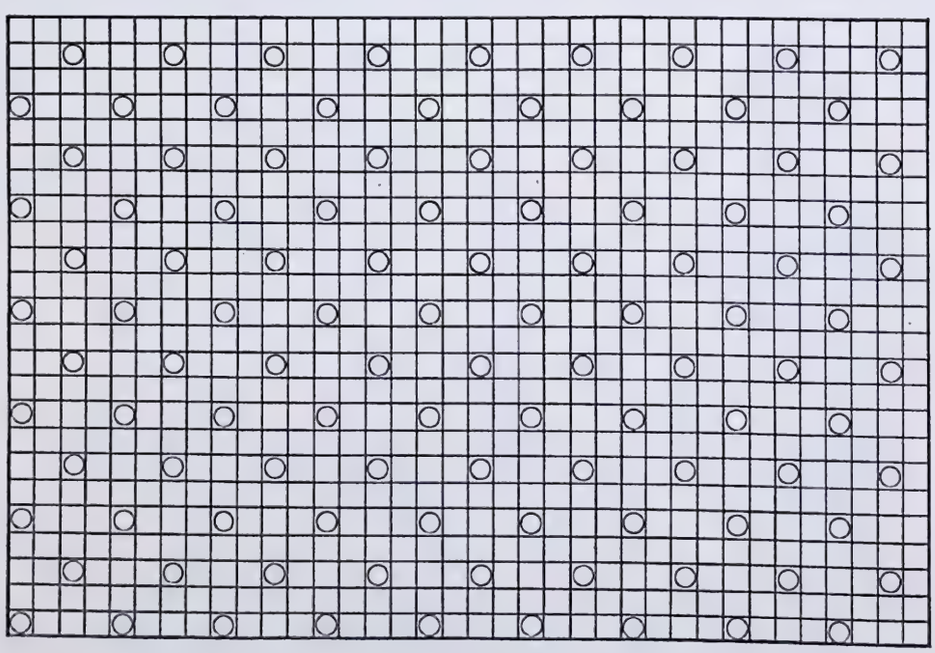
Seven colors of rubber tile went into the floor of the upper mezzanine lounge of Loew's Victoria Theatre in New York City recently. The aim was to create a colorful fiesta type lounge. Walls, ceilings and floors were given a multicolored treatment. The overall atmosphere is that of a gala carnival. Kentile rubber tile in shades of red, white, black, yellow, green and brown was effectively used in an intricate pattern.

COLOR HARMONIES CREATE ATMOSPHERE

For some theatre areas, particularly in small houses, the use of a single color is best. Where space is at a premium, it is desirable to avoid elaborate large design on the floor. A single well-chosen marbleized color carries enough interest to be attractive, and has the effect of directing attention to the walls. A single color of asphalt tile was used in several locations in the new 1,200-seat Meadowbrook Theatre on Long Island. The men's lounge, the manager's office and the area around the lobby refreshment stand were covered with "Breccia," a dark brown tile, marbleized with red and yellow veinings. The color was selected to blend with the tan and brown design painted on the walls.

Even when a single color is used, the tile squares should be laid so that the marbleizing alternates with each square, producing a pleasant, mottled effect. With two or more colors, design possibilities multiply. Alternating squares of two harmonious colors present a smart appearance.

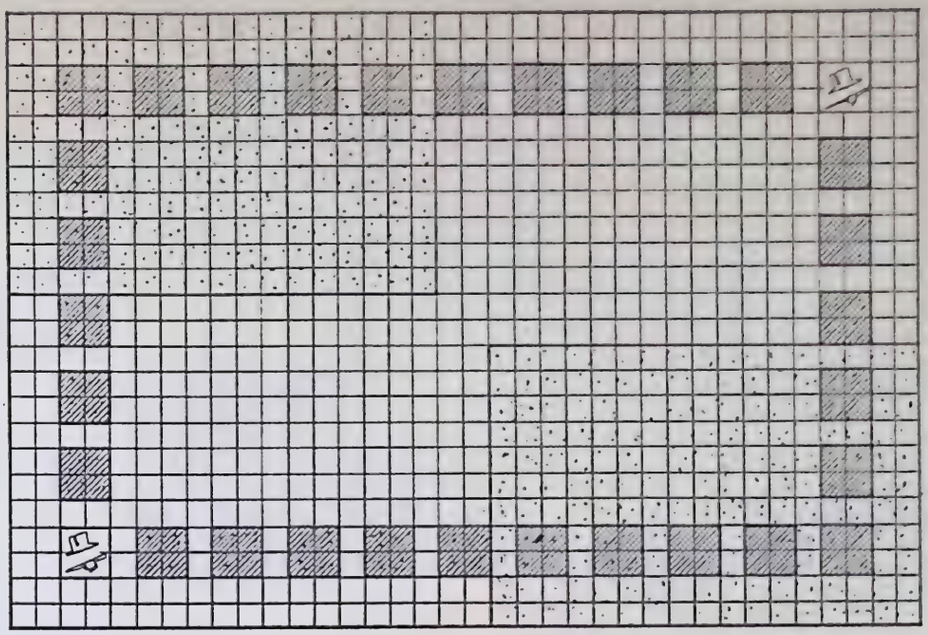
The setting off of a block of several tiles by means of a narrow border strip is popular. Architect Henry Blatner concentrated interest in the center of the lobby of the Winter Garden Theatre in Jamestown, N. Y., by designing a solid yellow rectangle in the middle of the floor of alternate red and yellow asphalt tiles. A 15x2-foot hollow square of black 2-inch strip tile was made, running horizontally across the lobby. Within this border were laid marbleized Kentile squares of "Lamartine" yellow. To heighten the effect, a second two-



DESIGN I

Designs I and III, shown on this page, demonstrate what can be done with geometric patterns and special designs. Such patterns can actually direct and speed patron traffic.

by BARCLAY ADAMS



DESIGN II

• COLOR SUGGESTIONS •

DESIGN I —— SARRANCOLIN (B-254) WITH THEMETILE DOTS TILE

DESIGN II LANGUEDOC (C-257)
NAPOLEON GRAY (C-222)
GRIOTTE (B-246) & KENSERT 555 (TOP HAT)

DESIGN III NAPOLEON GRAY (C-222)
VERDE ANTIQUE (B-209)
CIPPOLINO (C-214) & KENSERT 556 (CLOWN)

Shown above is a combination of color and pattern with special atmosphere inserts which are manufactured particularly to lend a personalized note to asphalt and rubber tile floors.

inch black border was laid concentrically one foot outside the first rectangle. This gave the effect of great width to a lobby that is actually only 14 feet deep by 23 feet wide.

Walls were painted soft brown, giving the entire lobby a luxurious appearance through the glass doors from the street entrance.

Since resilient tile is installed square by square, patterns in color can be worked out to produce any desired effect. Instead of alternating colors checkerboard-fashion, tiles may be laid in stripes, or squares may be alternated with occasional blocks of solid colors. When floors are laid in a directional pattern, that is, where they seem to pull the eye toward one direction, they have the subtle effect of leading theatre traffic in that direction. This aids the manager by moving patrons quickly to areas where they will not clog exits, yet without appearing to force them to go there. Directional stripes which lead toward or past the candy counter on the way into the theatre have been found to increase business at the stand. Use of border strips to indicate standee sections help the ushers to control crowds and keep aisles open for outgoing patrons.

INDIVIDUALIZING THE THEATRE

Another device to heighten the illusion of make-believe is the introduction of special theme or pictorial tile inserts. These colorful, specially made tiles carry such mood-creating designs as a clown, musical notes and top hats, any of which will contribute to the air of glamor about the theatre. The inserts can be installed at strategic spots on the floors of lobbies and lounges, either at the time of laying the entire floor, or they may be added at any time by removing several tiles, without disturbing the remainder of the floor.

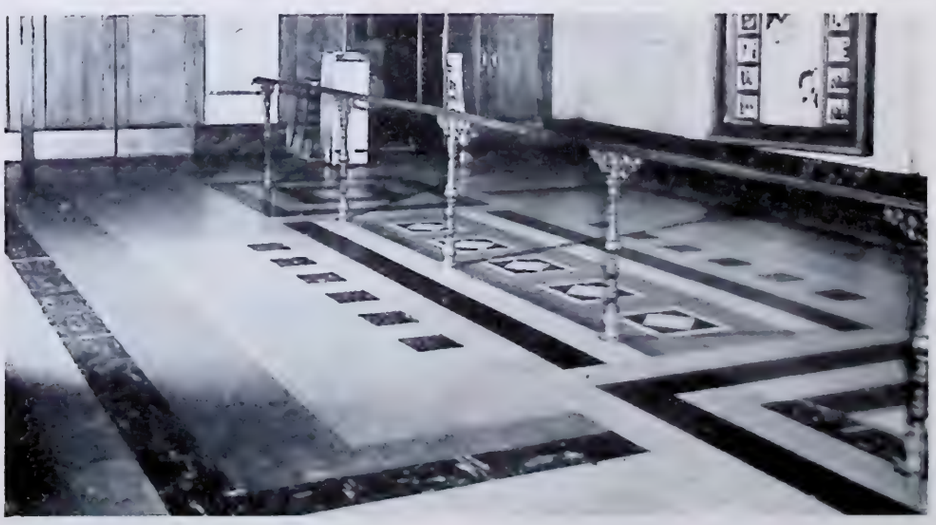
One type of insert, the bright-colored 18-inch Kensert square, is especially appropriate in theatres. Its jumbo size, in the midst of a floor covered with nine-inch squares, makes it stand out dramatically. Specially created nine-inch Themetiles serve to individualize an area. They carry special designs such as stars, coin-dots, letters of the alphabet and numerals. The letters can be used to spell out the name of the theatre, to direct patrons to proper areas, and to provide warning signs for stairs and exits.

COLOR CONTRASTS AID SAFETY

Safety of patrons must be provided in auditorium and balcony, as well as in more brightly lighted sections. Many designers install slip-proof surfaces in auditorium aisles and under the seats. Of special importance is the clear indication of aisles necessary to patron safety. A contrasting color surface, or an area set off by plainly marked borders, is recommended.

In cases where the floor covering in the aisles is raised slightly above the surface under the seats, the difference in color is essential. A theatre patron tripped over a quarter-inch carpet projection while emerging from his seat into an aisle recently. He sued for heavy damages, claiming that the floor was the same color throughout, making it difficult to see the slight rise. The court awarded the damages, declaring that similarity in color amounted to negligence on the part of the theatre management. Accidents of this

(Continued on page 22)



The colorful lobby of Loew's Embassy Theatre in Union City, N. J., features squares, diamonds and stripes in yellow, gray and black asphalt tile.



Oversize flowers bloom in the Karagheusian carpeting on the floor of the lobby of the Music Hall Theatre in Seattle, Wash.

FIVE STEPS TO WISE CARPET SELECTION

by G. WALTER BRUNING*

FOR MANY YEARS carpet manufacturers designed and produced theatre carpets with one thought in mind, practicability. Colors were vibrant and harsh and designs were often garish. Since World War II, not only colors and patterns have undergone important changes but textured effects have assumed a more important role in theatre styling. Practicability is no longer the only consideration of manufacturers. They are now seeking to create beauty.

If you are now considering buying theatre carpet, you will be helped to make the right selection by remembering five important points.

Quality should, of course, be your first consideration. In most cases the quality you select should be determined first of all by the wear-life you expect. Naturally, the more you invest the greater will be your dollar value. The price of finished carpet is, of course, determined by both raw materials and labor costs. Generally labor costs are fairly constant on most qualities. The main difference in price, therefore, comes in the amount of raw materials that is used. Each additional dollar you spend nets you that much more in quality.

Quality should also be determined by your theatre's anticipated traffic. Generally it is advisable to buy heavier carpet for concentrated traffic areas such as stairs and lobbies. This will tend to equalize wear throughout the house and will help eliminate the need to patch before the entire house needs redecorating.

Carpeting, as one of the largest single color areas in the theatre, is perhaps the most conspicuous object in its decor. Therefore, *color* which is point No. 2, must be carefully considered. Today any desired color combinations can be procured. Therefore, it is advisable to select a definite color scheme for decorating the entire theatre first before making a carpet selection. Carpet colors must be chosen carefully. Wall, draperies and other accessories can then be successfully keyed to the carpet colors themselves. The result will be a harmoniously balanced ensemble that is both luxurious and pleasing to the eye.

Style and pattern, the third point to consider, should depend upon the architecture of the house, as well as the decorative theme followed in its interior. Your carpet selections should reflect the kind of patronage to which you are catering and the overall effect you want your establishment to create. Intimate neighborhood theatres usually desire more subdued effects, decors that are more homelike, while houses operating in congested areas of a city generally seek to create more glamorous, dazzling atmospheres.

The size of the floor area of the theatre is most important, for the carpet pattern scale can, on the one hand, create a sense of spaciousness or, on the other hand, a feeling of cozy intimacy in the house. A. & M. Karagheusian, Inc., was one of the first carpet companies to explore the use of large scale designs and through the years it has produced many outstanding patterns of this kind that may be seen today in leading theatres throughout the country. These brighter large-scale motifs have met with widespread popular acceptance. Many patterns, in fact, now take three 27-inch widths in order to show a single pattern repeat, yet they are equally effective in all size rooms including smaller intimate spaces such as restrooms.

The growing trend toward textured effects in carpeting is significant. Therefore, owners should consider *texture* as the fourth important point in making their purchases, especially when they are striving to create some unusually attractive effect. Textured effects are created by combining different twists of yarns, varying pile heights, and cut and uncut tufts in one design. In this way, texture instead of color creates the design.

Almost any desired *width*, which constitutes point No. 5, such as 27, 36, 54 or 72-inch, can now be purchased from most manufacturers. However, experience has proved that 27-inch carpeting is the most versatile and therefore most practical width to buy. More easily matched, this width can be more readily replaced when this becomes necessary.

Competition is keener today than it has been in many years. Therefore alert theatre owners are realizing that it is to their advantage to "spruce up" their houses if they are to receive their share of the consumer's entertainment dollar.

Perhaps one of the best reasons many theatres today enjoy success lies in the fact that their owners have known the market from the very beginning, the particular group to whom they are appealing.



A smaller pattern helps to set a more intimate note in the decor of a lounge area in the Park Avenue Theatre in New York City.

*Manager of Contract Sales, A. & M. Karagheusian, Inc.



In the lobby, too—

THEY CAN'T RESIST THAT

Leedom Luxury!



SPECIAL DESIGN! Installed in the Don Theater at Shreveport, La., this luxurious special all-wool pattern blends distinctively with the theater's interior decor . . . helps impress the theater name on patrons at every performance. Leedom's custom designers are ready to create an equally distinctive floor covering in your theater.

Wherever there's "pay" in patrons, there's an opportunity to increase revenue through the use of *custom-patterned* carpets. Leedom's custom-design service can help make any part of your theatre more attractive . . . more profitable at each performance! Moreover, the traditional Leedom craftsmanship assures exceptionally long wear. It's good business to put your floor covering problems in the hands of your Leedom Carpet Contractor!

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Beautifully patterned terrazzo floor in the circular foyer of the Odeon Theatre in Ottawa, Canada, shows what can be done with hard surfaces.

GETTING WINTER OFF YOUR FLOORS

by DAVE E. SMALLEY

Just as in the Home, A Regular Housecleaning Will Work Wonders in Lengthening the Life of Floors and Furnishings in the Modern Theatre

WE'VE GONE THROUGH A HARD WINTER and scarcely a city or town in the country has completely escaped its begriming effects. Smoke, mud and slush, the inevitable attendants of cold, bad weather, have left behind their murky veils on everything, not the least of which is public buildings.

While all buildings, frequented by the public, suffer through the fall, winter and early spring, probably none is subjected to such severe and continuous abuse as the theatre. Here crowds not only collect en masse but stay in relays for many hours each day.

Because ventilation is more essential in theatres than in other public buildings, more heat is required in cold weather. More heat means more smoke and more smoke means dirtier walls, draperies, carpets and floors. Added to this problem is that of wet and dirty shoe soles, fresh in from the slushy street, which shuffle through the lobby, loiter in the foyer and complete the shoe grooming process with two hours of shifting and scraping on the auditorium floor.

ROUTINE CARE NOT ENOUGH

Undoubtedly you have done your best to keep the floors clean during the winter. The lobby has been swept and mopped daily. The foyer and lounge carpeting and the aisle runners have been vacuum-cleaned regularly. But careful tests will prove that you have been taking off only the surface dirt and that the gradually accumulating stain of winter still remains.

A quick and easy way to determine what the winter has done to your terrazzo or tile in the lobby is to clean a small spot with a good abrasive cleaner—any of the kitchen cleaners. Wet a rag or brush with some diluted soap from the washroom and scrub a little spot of carpeting. Better not make the latter test in a conspicuous place, however, unless you are prepared to clean the whole carpet, or you may have an unsightly spot.

Run the vacuum nozzle up the side of your wall or drapery and see what the winter's smoke has left behind.

No doubt you were already convinced that a general housecleaning was in order, so the foregoing suggested tests are unnecessary. And you may already know how to go about the job of housecleaning without outside suggestions. Nevertheless, if you have read this far you may as well go on in the hope of learning something new. Following are our ideas for the spring renovation of your theatre, given briefly, step by step:

THE LOBBY

If your lobby floor is terrazzo, go over it with an abrasive cleaner, being sure it is not alkaline. Never use alkali on terrazzo, since the alkaline solution is absorbed by the marble chips and, upon drying, expands and causes the marble to spall and exude dust. Alkalies and acids are both natural enemies of marble.

There are numerous safe abrasive cleaning powders on the market, or you can provide your own abrasive action by first spreading a soapy solution over the surface, a small area at a time, and sprinkling powder, pumice stone or fine silica over the area. Then scrub with a stiff brush, preferably under a floor scrubbing machine. Squeegee, vacuum or mop up the dirty solution as soon as possible to prevent its sinking back into the floor.

When the whole lobby has been cleaned, go over it again with clear water and clean mops, rinsing well, and allow to dry. If necessary to walk across the lobby lay down heavy paper or cardboard until you can get the cleaned floor treated.

One of two kinds of treatments is recommended. The floor may be coated with a good water wax, two coats of which can be applied in an hour or less, giving a protective film which will prevent further staining and remove the need of daily mopping. Daily polishing should remove the adhering dirt and restore the gloss.

APPLY THIN COATS OF WAX

Two thin coats of wax, each buffed when dry, should not be slippery. However, if you are afraid of the slip-hazard popularly, but more often erroneously, attributed to floor wax, you can seal the floor with one of the special terrazzo sealers. Says The National Terrazzo Ass'n, "Terrazzo is benefited by a penetrating (not surface) filler or seal," and it goes on to say, "If you seal or give a special treatment to your terrazzo, do it immediately following installation or following a thorough cleaning so as not to seal in dirt or film. For suitable sealing material consult any terrazzo contractor."

Actually the only sealers suitable for terrazzo are the clear, "water white," non-yellowing type made of special plastics and penetrating but quick-drying solvents. The right sealer for terrazzo is easily and quickly applied with a lambswool applicator and dries within an hour or two. Never use ordinary lacquers or varnish sealers on terrazzo. All that we have suggested for terrazzo also applies to marble floors as well, the exception being travertine on which powdered abrasives should not be used because of the small pits in the floor. Steel wool with good, rich soap suds is about the only abrasive cleaner for travertine.

If you have asphalt tile in your lobby it, too, should be scoured to remove the winter scum, just as suggested for terrazzo.

(Continued on page 26)



Gulistan carpet executed by B. F. Shearer Company

WHY THEATRE BUSINESS GOES TO *Towne!*

The Towne Theatre in San Jose, California, knows that today it takes more than the entertainment itself to keep patrons coming back. It takes an *attractive* theatre, one that welcomes patrons and sets them at ease. That's why the Towne Theatre created a beautiful environment, basing the striking decor on Gulistan Carpet. For Gulistan's effective styling sets a note of luxury and distinction that brings lasting response from patrons. More and more theatre men are finding it's good business to:

see your GULISTAN carpet dealer

Woven on Power Looms in the U. S. A.
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York 16, N. Y.

BEYOND, or perhaps "above," the remodeling of a theatre front, lobby, lounge and auditorium, the physical condition of the building that houses the theatre is of tremendous importance. In the second installment of his Manual of Preventive Theatre Maintenance, L. E. Pope, purchasing agent for Fox Midwest Amusement Co., points up further precautions in caring for brickwork, roofing and roof parapets.

The first installment of Mr. Pope's Manual appeared in the June 2 issue of THE MODERN THEATRE, which contained Illustrations 7 and 8 referred to in this installment.



L. E. Pope

CARE OF

PART II

8. Calking and Pointing

Calking will be mentioned under the item "Coping" to be used in coping joints and should also be used where there is a space around window frames, door casings, louvers, grilles, or any other opening in a building wall where air, dirt or moisture might leak into the building. Neglect in calking will cause damage to opening frames that cannot be painted or protected from the elements in some other manner. *See Illustration No.* 7. A good calking job not only protects the life of your building but often shows a greater saving in the cost of heating and cooling.

Equally important is the pointing of a building. Where cracks, or washed-out mortar joints occur in masonry walls, a major expense and serious damage can be caused by neglect. *See Illustration No.* 8. When your building is properly pointed in the early stages of needed attention, much cost can be prevented in the future. In place of cement or other porous pointing materials often used in brick, cement and other porous walls, it is advisable to use a mastic calking compound for pointing terra cotta, glazed tile, glass, metal or other non-porous materials.

9. Coping and Parapet Walls

Coping is the cap or covering course of a masonry wall when that element extends above the plane of the roof as a parapet or a fire wall. Its purpose is to protect the masonry by providing a "run-off" for water and a closure or cover over the joints and crevices of the wall. It also adds the trim or decorative finish to the top line of the building.

The usual materials used for copings are vitrified glazed tile; glazed terra cotta; natural stone; cast stone manufactured from Portland cement, sand and small aggregates; concrete poured in place of using a form; sheet metal such as copper, brass or galvanized sheet steel. *See Illustrations No.* 3 *and* 4.

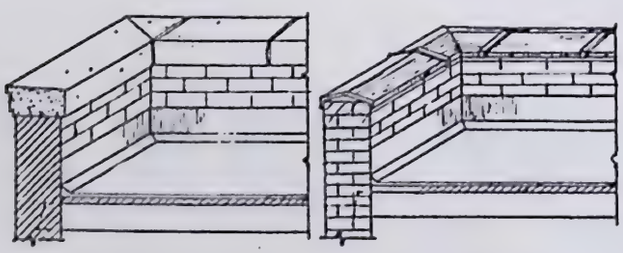


ILLUSTRATION No. 3

ILLUSTRATION No. 4

The first types of coping are masonry units and are set with mortar. The joints where the ends of the units lap or abut are filled and sealed with mortar. Soldered joints are the common mode of sealing all kinds of sheet metal.

Leaks are indicated by discoloration where water runs down the wall underneath or by excessive efflorescence on the brickwork close to the coping or crumbling brick and stone. Trouble usually shows where the coping units are loose or have shifted or are broken. *See Illustration No.* 14. Joints without mortar seal should be suspected of admitting water to the interior of the wall. Re-setting of the coping is the best remedy and when this is done, either the heavy felt flashing suggested under that heading or crimped copper flashing should be inserted over the top course of brickwork before the coping is put in place on the new bedding of mortar. Holes or rusted parts of sheet metal coping should be patched and soldered and then given two coats of metal or inhibitive paint.



ILLUSTRATION NO. 14

The parapet and fire walls should be given protective coatings of flashing felts and moppings of hot cement or troweled-on asphalt plastics as outlined under built-up roofs.

In localities having below-freezing weather, the re-setting of the coping should be done with a mastic or calking material. Mortar is porous and becomes saturated with moisture, thus freezing, and will expand the pores, breaking down the mortar. This often breaks or pushes the coping out of place. Mastics or asphalt plastics remain soft and adhere to the joint. Good workmanship, which makes water-tight coping, saves much wall damage and prevents damage often caused by water-soaked walls which freeze.

THEATRE BRICKWORK PAYS DIVIDENDS

by L. E. POPE

10. Roof Surfaces

There are several types or classifications of roofs and roofing material, depending to a great extent upon the design and structural shape which is given to the top element of the building.

Pitched Roofs

If the roof is pitched or has a steep angle of slope, the structure includes a sheathing or deck of wood to which are fastened small units lapping one over the other to make a watertight covering. These increments may be shingles, thin slate slabs or tile.

Shingles are of the following materials: wood, asphalt, composition, or asbestos cement, slate, tile, etc. The wooden shingles are usually made of red cedar and are taper-sawed with the grain. Cypress is also used in some localities. To add to the durability and also color, wooden shingles are often treated with creosote oil stains, either by dipping or by brush coating. Asphalt shingles, usually cut to represent two or more shingles in a strip, are made of heavy roofing felt impregnated with asphalt and the top surface coated with sand or small bits of crushed stone. Asbestos cement shingles, which are really Portland cement and sand concrete reinforced with shredded asbestos fiber, are molded and compressed to thin slabs of different shapes and surface textures. All of these materials are attached to the sheathing by roofing nails.

Since this type of roof gives a rapid run-off of water, when a leak occurs the opening is usually obvious to an inspection of the exterior parts of the roof. If it is a wooden shingle roof, shingles will have loosened because of the rusting of the nails and slipped down or blown off, leaving gaps in the courses of layers. If the roof is very old, there may be excessive curling of the shingles or evidence of rotting or disintegrating of the exposed part of the shingles.

With the asbestos-cement or concrete shingle as well as with the slate and tile units, there is practically no deterioration of the material and the cause of the leak is generally traceable to damage by flying objects driven by a windstorm or by loosening and slipping from their normal positions.

Asphalt shingles curl and warp and the flint coating washes away after some years and the felt base loses the oils and bonding agency so that fragments are whipped off in a high wind. The exact spot where the leak occurs is not so easy to locate in this material and a large area may have to be renewed or replaced. In all of the above roofing materials it is necessary to use metal for flashing at chimneys, stacks, dormers and other vertically projecting elements and in the valleys where the various parts of the roof adjoin. These metal flashings should be inspected frequently and unless copper or aluminum has been used, should be painted at least every three to five years to prevent rusting. Also, the cap member which covers the ridge of a steep roof should be kept tight.

There are several other materials which have been developed to simulate shingles or tiles. Many of these are stamped or pressed metal forms and shapes of galvanized sheet steel, porcelain enameled sheet, copper, aluminum and some other alloys. Paint will prolong the life of the first of these. If the porcelain enamel is injured and spalls off, it may be painted to protect the exposed metal but it is not possible to duplicate the color or the brilliant luster of the enamel and the result will be patchwork.

In certain sections of the country sheet metal with standing seams running in the direction of the slope of the roof has been used on steep roofs. Another variation is the batten-type where the flat sheets are fitted in between wooden ribs and the turned-up edges as well as the ribs are covered by a piece of crimped metal to form a batten or cover strip. The sheets used for this work were originally tin-plated sheet steel and later galvanized sheet steel and sheet copper were used. The tin-coated or zinc-coated metal should be painted every three or four years. The copper may be permitted to oxidize and form its own protecting coating. Solder is used only for repair patches or where flat seams occur at the joints across the longitudinal runs of the metal.

Vee-ribs formed lengthwise of the zinc-coated or galvanized sheet steel in two, three or four crimpings per sheet and giving a lap joint lengthwise is another development in roof structure. These vee-ribs are lapped where sheets are placed end to end so as to shed water toward the eaves.

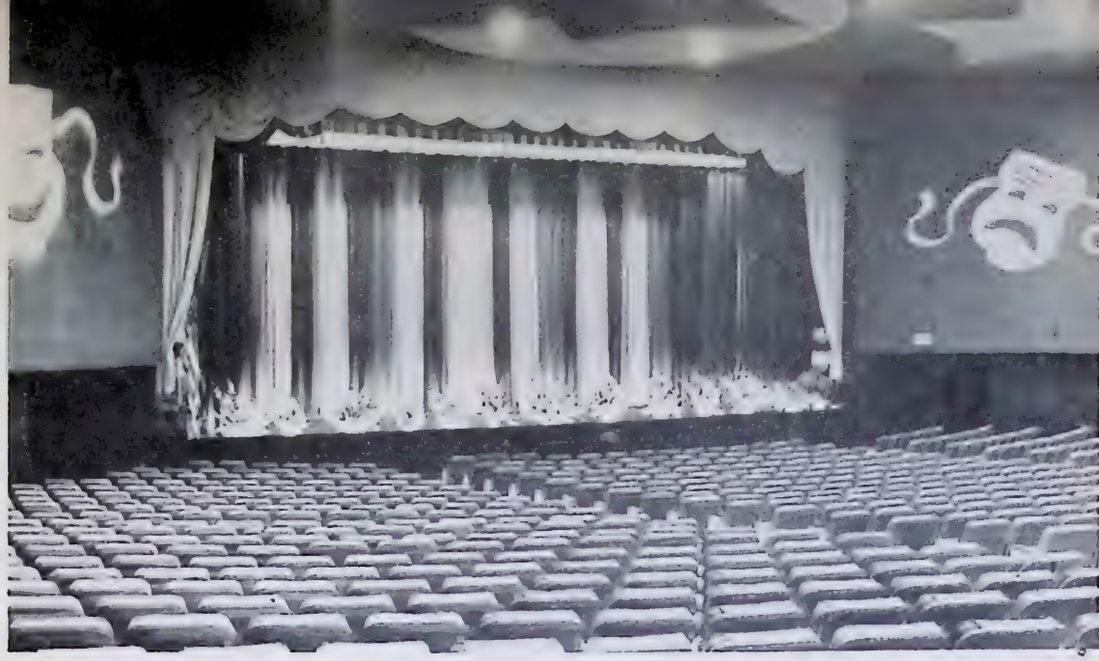
All of the above sheet metal structures require a sheathing, either tight or spaced to give support to the flat portions. Other self-protected metal roofs have been made of lead-coated metal, nickel-alloyed, sheet zinc and certain alloyed steel, such as the stainless steel group.

Self-Supporting Type

For use on steel roofs there have been developed several kinds of formed sheets of sufficient thickness and stiffness to span wider support elements, called purlins, running lengthwise of the roof structure. The corrugated sheet is the most common form as the ripples or flutes give great stiffness for thin cross-sections. Galvanized or zinc-coated sheet steel is the least expensive and is held in place by clips or hook fasteners to the metal purlins or by nails to wooden members.

(Continued next month)

Big Town Showcase Fits Suburban Center



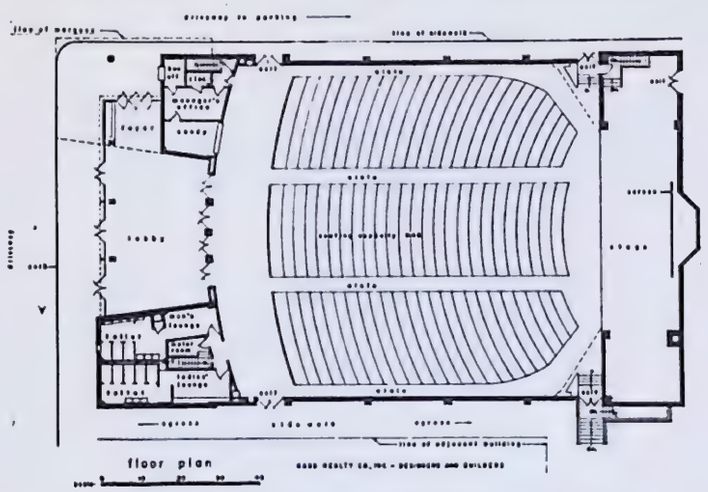
THE JOB of endowing a suburban theatre with urban glamor and ultra-modern design was carried out adroitly by the builders of the new Allen Theatre, part of a new 14-unit shopping center under way near Takoma Park, Md.

The new Allen, one of the Sidney Lust circuit of 50 theatres, was erected at an estimated $275,000 and has a seating capacity of 946 seats.

Most notable feature of the Allen is its California-style all-glass facade, set in a framework of Alumalite, and containing nine sets of Herculite glass doors. One corner of the theatre front is constructed of red Roman brick, laid in an attractive rustic pattern. The opposite corner has an offset of buff-colored stucco.

The facade is further enhanced by a new type of marquee with a stainless steel attraction panel which slants up and out over the walk in front of the house. Rows of recessed lights are built in the soffit illuminating the outer lobby and boxoffice area.

The outer lobby has an unusually high ceiling of yellow-tinted acoustical plaster. The lobby's massive front wall is of plaster, painted light green, and has a striking mural featuring two huge drama masks. Adding to the modernistic beauty of the lobby are three tall columns with purple plaster facing. One of the lobby's sidewalls is of red Roman brick, in rustic pattern, and the opposite wall is of green stucco. The flooring is of terrazzo.

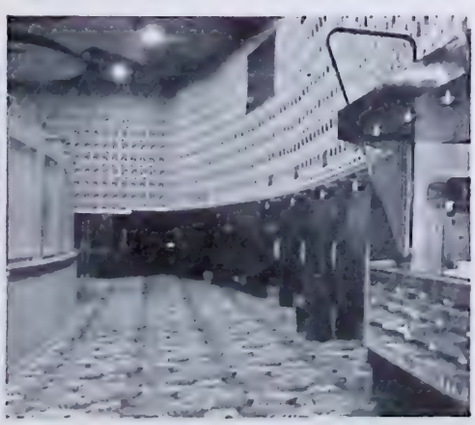


The spacious auditorium has a suspended ceiling of acoustical plaster, painted in a unique design of contrasting colors. The 946 American Bodiform seats are arranged so as to alternate the chair colors. Half of the chairs have green bottoms and red backs, while the other half are decorated oppositely, with red bottoms and green backs.

Lending additional color are the auditorium walls which have a burgundy damask covering with gold designs, stretched over Kimsul acoustical material. Wainscoting of the side and back walls is of maroon-colored plaster. The acoustical plaster sidewalls of the proscenium feature drama mask designs. The colorful main draw curtain is wine-colored with gold trim, and the unusual screen curtain has wide vertical stripes of contrasting colors. Karagheusian carpeting is laid from wall to wall in the auditorium.

The restrooms lead off of the auditorium foyer, and have tiled walls and floors. A handsomely decorated candy stand is located in a large alcove at the opposite end of the foyer.





A new style of marquee in front of the new Allen Theatre gives the passerby some idea of the elegance and modernity he can expect within the unusual new theatre, left. At right above is the concession counter which faces lobby and standee area within the auditorium.

CREDITS

Architects: James Hogan and Francis Groff
Carpeting: A. & M. Karagheusian
Curtain Tracks: Automatic Devices Co.
Generators: Hertner Electric Co.
Lenses: Kollmorgen Optical Co.
Projection: Simplex XL
Rewind: GoldE Mfg. Co.
Seating: American Seating Co.
Screen: Walker-American Corp.
Sound: RCA

★As Advertised in TIME Magazine, July 9

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HOW TO AVOID TILE TROUBLE-SPOTS

A List of Do's and Don'ts in Caring For Rubber and Asphalt Flooring



MOST MAINTENANCE men have seen rubber tile floors where the edges of the tile had curled up. The edges curl away from the floor even though the center of the tile is still well bound.

This curling is the result of the rubber shrinking. Rubber shrinks when it becomes hard and brittle. Strong soap or lye solutions will produce the changes in the rubber that make it hard. NEVER use strong soap or lye solutions to mop rubber tile floors.

These same strong cleaning solutions also seep down into the cracks between the tiles. When solutions get down to the bonding cement, they go to work on it, too. As a result, when the edges want to curl, there's nothing to hold them down.



Strong soap causes shrinkage and curling.

LACQUER CAUSES CURLING

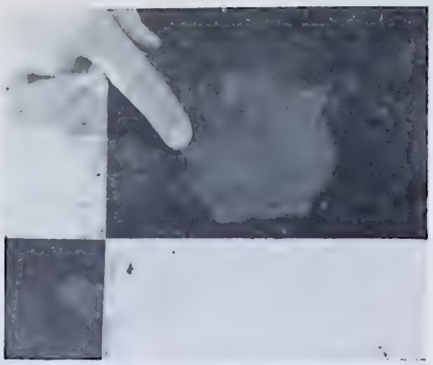
You usually find that asphalt tile curls after it has been lacquered and again we find that shrinkage is to blame. In this case, however, it is the lacquer that shrinks, and when it does, the top surface of the tile is "pulled together" and naturally this action pulls up the edges of the tile. Then, when it is walked on, it cracks or breaks off.

Another of the faults often found on tile floors is pitting and roughness.

If it's rubber tile, strong caustic washing solutions may be the cause of the trouble. Caustic—or lye—solutions don't get along with rubber. Pretty soon the floors are rough and uneven. That's another reason for not using strong washing solutions on rubber tile floors.

Photos and data courtesy S. C. Johnson & Son, Inc., Racine, Wis

Asphalt tile floors also become pitted, but not for the same reason as rubber tile.



Asphalt tile may become pitted or rough.

Certain chemicals will soften the binder in asphalt tile. The spirit solvents used in some liquid waxes are in that class of "bad actors." Often, when this type of wax is poured on the floor it remains there a few minutes before it is spread with the applier. When the applier is used, the soft parts of the tile are torn from the surface. Some cleaners are made with spirit solvents, too. The best rule to follow is: Don't use anything containing spirit solvents on asphalt tile.

FILM FORMS ON TILE

In spite of the care given rubber and asphalt tile floors, they sometimes get yellowish, dull or dirty looking; even though the maintenance men give asphalt tile a good daily mopping with a mild cleaning solution, there's nothing to protect the original smooth pressed surface of the tile. Ordinary wear and frequent moppings soon leave the surface dull.

A layer of dust on the floor looks bad, too. The floor may take on a yellowish appearance. The use of an oil mop may cause a dust film to collect. An oil mop leaves a sticky film of oil on the floor surface to which dust will cling and

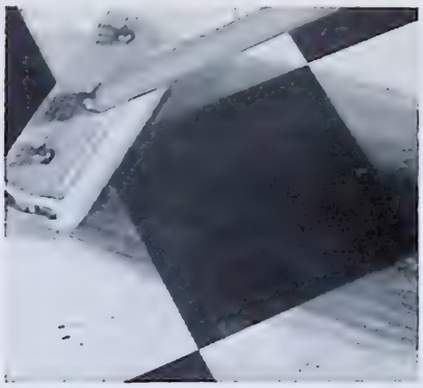


Cleaning tile with floor machine.

then you have an almost impossible cleaning job on your hands. To avoid that, don't use an oil mop or oily sweeping or cleaning compounds on either asphalt or rubber tile.

BLEEDING COLORS A PROBLEM

Problems of "bleeding" colors are usually in asphalt tile, when spirit solvents soften the asphalt binder. When the binder is soft, the colors may smear. Remember, spirit solvents are found in some liquid waxes, in some cleaners and in varnishes and lacquers. Beware of these products if you want less work and better-looking asphalt or rubber tile floors.



Harsh cleaners responsible for bleeding colors.

A yellowish cast on rubber tile can also be caused by the use of varnish or lacquer. All rubber contains some sulfur compounds. A small amount of sulfur fumes is gradually given off during the life of the tile. These fumes are trapped by the layer of varnish or lacquer. Then the fumes react chemically with those finishes, turning them yellow. Unless you want this to happen, don't use varnish or lacquer on rubber tile floors.

DISCOLORATION AROUND EDGES

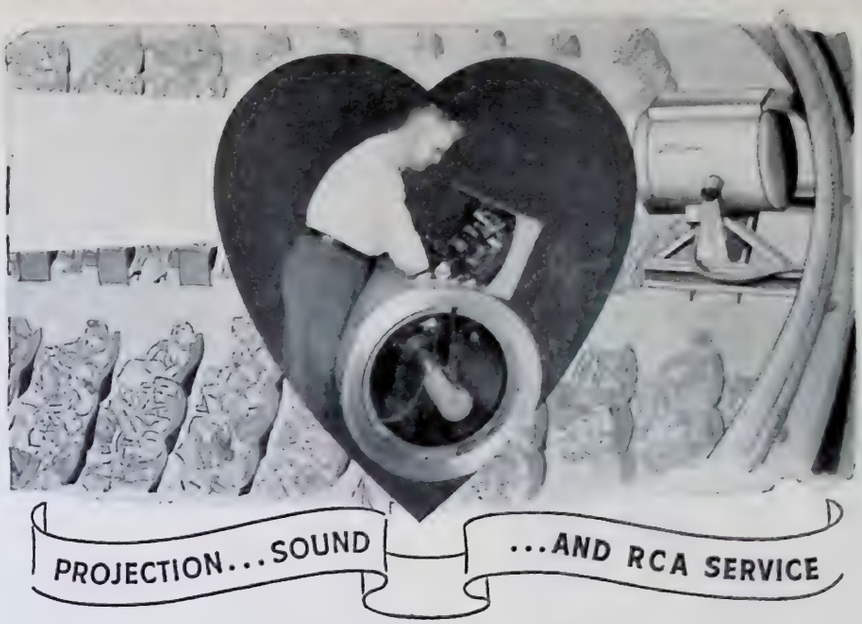
Sometimes floors develop a bad discoloration around the edges—even with good wax maintenance. The reason is that not many people walk close to walls. The wax gets worn off where the heavy traffic is. Usually the entire floor is waxed to take care of the worn area. Result — the wax keeps building up along the walls. To take care of worn areas, wax only where the traffic is heaviest. But when a complete wax job is necessary, clean off all the old wax first.



When tile—either asphalt or rubber—becomes soft and spongy, the cause is OIL. Oil softens rubber and softens the binder in asphalt tile. Don't use oily mops, oily sweeping compounds or oily cleaners if you want your tile floors to stay firm and resistant to wear.

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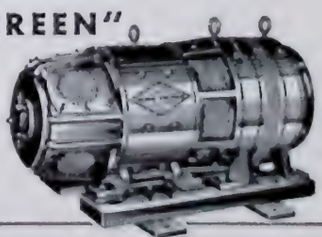
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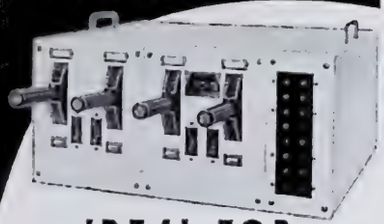


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Personalized Design For Theatre Floors

(Continued from page 11)

kind can be avoided by designing color differentials into the floor.

The illusion of space can be largely controlled by careful selections of colors in flooring. In a small area, the use of cool colors (those in the blue-green range) has the effect of pushing back the walls and making them appear to recede. Floors of the warm colors, such as red or yellow, are effective in large areas where it is desirable to create the illusion of bringing the walls in. Floor colors can be chosen which will complement wall and fabric colors, and help to create a stunning impression. This was done effectively in the entrance to the lounge of the Ace Theatre, in Ozone Park, Long Island. A Kentile asphalt tile floor of Genoa Green and Rouge Acajou, bordered with Istrian White, tastefully complements the tan and cream walls.

QUICK CLEANING AN ESSENTIAL

Both rubber tile and asphalt tile are available in a wide range of colors, rubber tile in 15 and asphalt tile in 25 different shades. Rubber tile has remarkable resiliency and is almost noiseless under foot. Several Warners Bros. Theatre managers in Chicago have found rubber tile particularly appropriate for the standee area at the rear of the auditorium, since it is quiet, comfortable to those standing, and practically impervious to damage and soil created by shuffling traffic. In both types of resilient tile the marbleized patterns help to conceal scuff marks. Both are easily waxed with a liquid wax that buffs up to a gloss or polish that is not too high for safety.

Another resilient flooring material that is equally flexible and offers the ultimate in luxurious appearance is cork tile. Its colors are random shades ranging from light oak to walnut—rich, warm coloring that blends well with any color scheme. This tile is composed of bits of cork bonded together under terrific pressure. The smooth surface is made up of millions of tiny air cells. This offers excellent acoustical quality and high insulating value. Its composition makes this material especially safe to walk on. A New England theatre operator, whose house has a steep ramp from lobby to auditorium, chose Kencork as the flooring for this ramp, when he found that the surface tends to "grip" anything pressed against it, making it safe in all kinds of weather conditions. Maintenance of this material is simple and economical. Because of its absorptive surface, cork is an ideal choice for aisles in auditoriums and balconies.

NEW DESIGN IDEAS PAY OFF

A comparatively recent design innovation is the application of resilient materials to walls and wainscoting, to create not only a colorful, attractive appearance, but to guarantee minimum maintenance problems. Unlike plastered or painted walls, surfaces covered with these materials are marproof. They stanchly resist bumping by equipment, scratches and gouges. A simple soap-and-water washing, and light waxing, will restore them to their original newness.

Designers recommend this use for the walls of stairways, lobbies, lounges, and the short walls of standee areas. In Loew's Broadway Theatre in Brooklyn, N. Y., one wall of the lobby is covered with Kentile asphalt tile to wainscot height, as well as stairways, columns, corridors and balcony. Six colors of tile make for variety and interest at every location. A mosaic design has been worked out in yellow, red, blue and green. These carefully chosen colors harmonize effectively with the rubber tile floor, which is laid out in an elaborate pattern using light blue, dark red and buff colors, with yellow border stripes.

While pattern is all-important to the unity of floor design, the practical aspects of day-to-day operation are a top consideration. The floor covering around candy and popcorn stands and drink machines must withstand the barrage of oily, sticky materials spilled on it. This creates special maintenance problems, the solution of which has been widely effected by means of greaseproof asphalt tile. In more than 50 RKO theatres, 30 Skouras houses, and a score of Warner Bros. installations, refreshment stand areas have been carefully protected with flooring of greaseproof asphalt tile. This simplifies maintenance and provides a colorful setting for the counter, attracting patrons' attention toward the stand by its neat appearance.

With manpower shortages tightening daily, the easing of maintenance in a theatre makes resilient flooring a worthwhile improvement. This factor, together with the great advantage of brightening up theatre interiors with colorful floors, has been leading theatre renovation experts to choose these materials to replace worn-out original floor coverings. They are doing so with the knowledge that these resilient tiles have a long life expectancy, under ordinary usage and given reasonable care.

Motiograph Plant to Produce 16mm Units

Officials of Motiograph, Inc., recently announced that the firm is now manufacturing and assembling the Victor Animatograph line of 16mm sound motion picture apparatus.

The sales and service facilities of Victor Animatograph Corp. will remain in Davenport, Iowa, the company's headquarters, while all manufacturing facilities will be centered at Motiograph's Chicago plant.

Motiograph will continue to manufacture and sell its 35mm line of motion picture sound and projection equipment, arc lamps, generators and speaker equipment through exclusive independent theatre supply dealers throughout the United States and Canada and through Frazar and Hansen, Ltd., in the balance of the world.

Re-seat to boost box-office receipts

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P. O. BOX 1017
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December 26, 1950

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American Seating Company
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Dear Mr. Hollister:

This is to let you know that Talgar Theatre Company recently gave you an order for your Body Form chairs to be installed in the Van Croix Theatre, Melbourne, Florida; Florida Theatre, Vero Beach, Florida; State Theatre, Cocoa, Florida; and State Theatre, Tallahassee, Florida, because of the fact that we have found your chairs have given good satisfaction and that your chairs stand wear and tear for many, many years.

We feel that whenever we install your modern new Body Form chairs we will have solved one of our theatre problems for a long time to come and at the same time our patrons will be assured the finest of chair comfort. In fact, in the above mentioned theatres we are replacing American Seating Company chairs which were installed fifteen to twenty years ago and that is what I mean by stating your chairs stand wear and tear and render good service.

Wishing you continued success in the manufacture of your chairs, beg to remain

Sincerely,
B. B. Garner

B. B. Garner

BBG/HP
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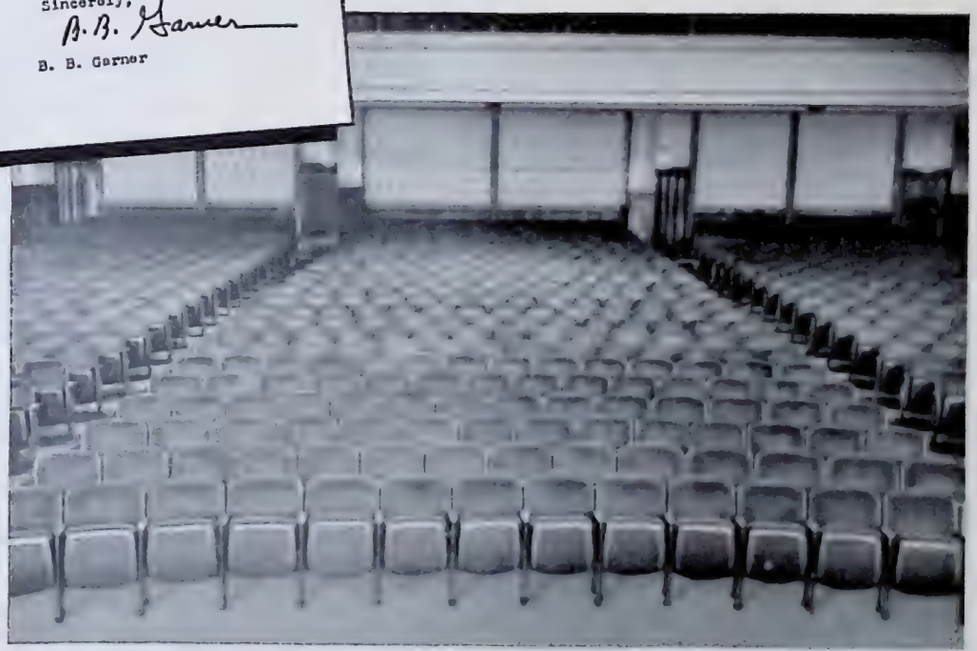
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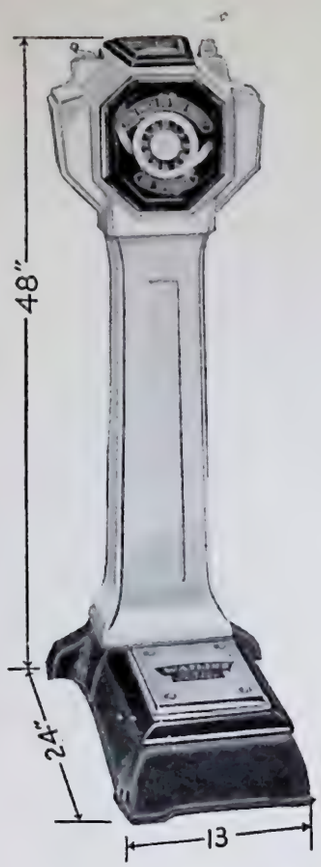


American BODIFORM Chair with No. 118 Aisle Standard.



This is a typical Talgar installation of American BODIFORM Chairs. Note special seat-staggering arrangement without loss of capacity. Patented by American Seating Company—all rights reserved.

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New Carpet Rayons For Theatre Floors

(Continued from page 9)

The biggest problem raised by carpet rayon is supply. To date domestic rayon manufacturers have been unable to meet demand. Apparently they have had their hands full supplying the ordinary needs of the textile business and would have to add capacity to take care of carpet industry needs. Therefore, European producers, a source of supply far from home, have been used. This enabled Bigelow early in 1951 to put 27 per cent of its production in carpets containing rayon.

Increased supplies of carpet rayon will enable manufacturers to substantially increase production of blended carpets this fall. In May Bigelow passed the point of acute carpet rayon shortage and is now assured adequate supplies from foreign sources to meet stepped up fall production goals. We are also currently receiving the first shipments of carpet rayon from our subsidiary, Hartford Rayon Corp., acquired last December. This plant is located approximately 25 miles from Bigelow's Tompsonville, Conn., plant, and is expanding to produce carpet rayon ahead of schedule.

PLAN FOR EXPANSION

Following the completion of engineering surveys, equipment was readied to produce a small amount of carpet staple in June, and to rapidly expand the output during the balance of the year. Basic engineering designs have also been finished for a new and modern continuous process carpet staple spinning operation. Plans call for the installation of the new system during the summer of 1952, and for operation in the fall of 1952.

The proven wear resistance and cleanability of floorcoverings containing carpet rayon points to their early entry into the public space field. Better colors, quality and lower costs will appeal to budget conscious theatre and hotel managers. Test service installations of carpet rayon-wool carpets in elevators and stores during the research period show the new blends to be the equal in every respect of their all-wool counterparts. New styling possibilities will give them a decided advantage in striking decorative effects for contract use.

RAYONS IN HOME CARPETS

To date the shortage of man-made fibers has precluded their extensive introduction into this type of floorcoverings, and built-up home owner demands will probably absorb manufacturers' capacity during the fall. However, there is every indication that they will appear in the heavy Wilton weaves and other public space carpets in the very near future.

It is likely that had the current unhappy wool situation not developed, the introduction of carpets containing man-made fibers would have been delayed until the carpet rayon supply situation had matured. However, their entry into the carpet picture has been inevitable.

Launched during a period of high wool costs and wool shortages, the industry was faced with the problem of overcoming possible resistance to a "substitute" for wool. Had man-made fibers been launched without the spotlight on high cost wool, the public would have seen them as a new marvel of science, instead of a replacement. It is possible, too, that rather than being initially designed as replacements of popular high-priced all-wool line, the man-made fibers would have struck out in lines of colors, patterns and textures distinctly in their own superior field. Public acceptance of blends has dispelled any early fears. The problem today is to supply demand. Certainly the whole trend towards texture in carpets is being speeded by new materials and blends of various fibers.

Orthodoxy in carpet materials no longer exists. Cotton, almost unheard of in popular floorcoverings a generation ago, lends itself to a variety of new textures and colors designed for every room in the house. Carpet rayon, alone, or blended has further expanded both the spectrum and design possibilities of carpets. The making of both have helped the industry come closer to mass production methods and opened the way to a broader field of carpet materials.

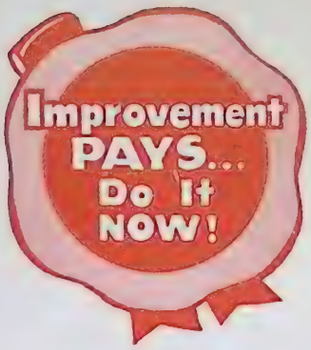
Versatile Hardwood Floors For Modern or Rustic Styles

Whatever the theatre's decorative theme, whether modern, antique or rustic, hardwood flooring may afford interesting and practical accent.



Pre-cut, sanded, finished and waxed at the factory, hardwood flooring is available in a variety of patterns and styles. Its factory finish has a penetrating seal base that goes into the pores of the wood, giving long protection from dirt, grime and traffic.

Theatremen may be particularly interested in the fact that this hardwood flooring may be laid directly over concrete, using a mastic bond. This makes a practical floor as well as a decorative one.



"Our Experience Proves the Point . . . MODERNIZATION PAYS"

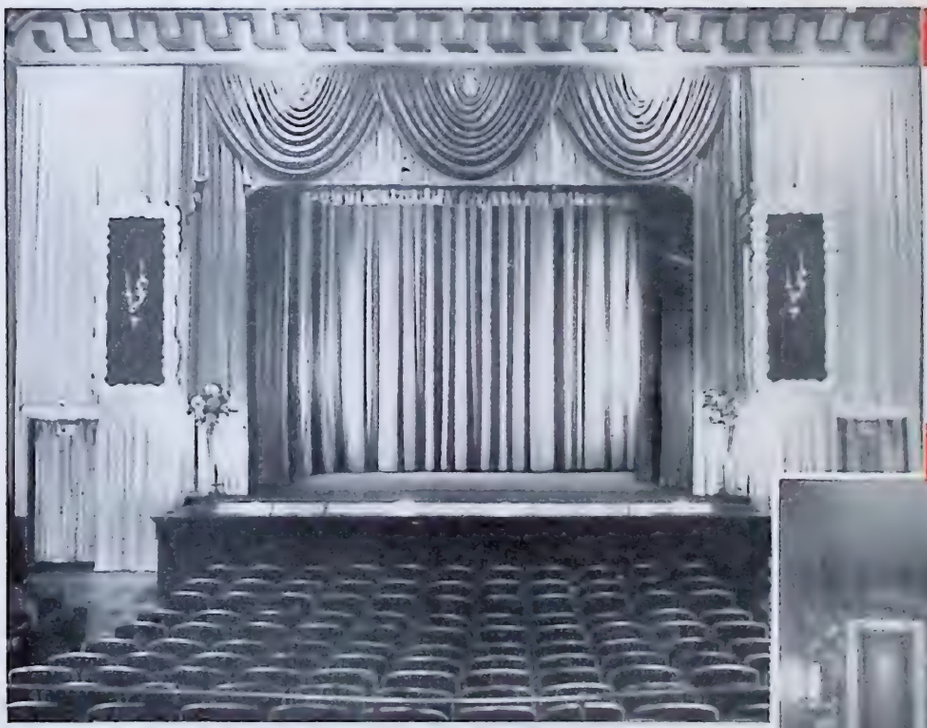
Says WILMA SIMONS SHARP, prominent Northwestern circuit head

"With completion of the remodeling of the Wilma Theatre in Missoula, Mont., all of the five houses we own will have been thoroughly renovated in recent years. We've found it's a sound investment to keep ahead of the trends in peoples' tastes and desires," says this successful theatre owner.

"The only real measure of any investment is whether it yields dividends in sufficient volume to liquidate itself within a proper length of time and then pay a reasonable profit. Our renovations have proved more than satisfactory from this strictly-business standpoint. We are convinced, however, that the benefits cannot be measured in dollars alone, not even in number of ticket and refreshment sales. It is evident to us that there is invaluable good-will and loyalty being built up as insurance for the future."



Wilma Simons Sharp operates the independent circuit founded by W. A. Simons, with five fine houses in Montana and Idaho. In the 14 years she has headed this enterprise she has shown the same keen alertness to the public's wishes that built this progressive circuit, and she has never failed to invest in the improvements that increase patron appeal even before the public realized any need for a new feature or service or appearance. This policy explains the ever-growing patronage which this circuit has secured for each of its theatres.





Although all of the houses in this circuit are old in years they are decidedly up-to-date in every facet of service, decoration, comfort and general good operation . . . thanks to the continuous improvement policy. Above is the newly redecorated and reseated Rialto, sister house of the Wilma in Missoula. Without architectural changes, at right, the modern touch was brought to the tastefully designed lobby and lounge area of the Rialto. Leather padding, structural glass and planters are new.

In the quest for greater patronage, consider this:

Movies Are Better Than Ever... HOW ABOUT YOUR THEATRE?

Getting Winter Off Theatre Floors

(Continued from page 14)

However, mildly alkaline cleaners may be used on most asphalt tile with comparative safety, though most asphalt tile manufacturers seem to recommend soap.

Abrasive powders may be used on asphalt, but since they may settle in occasional cracks between the tile, steel wool is preferred. Simply soap the floor and scrub with steel wool under a floor machine. Never use solvent type cleaners on asphalt. They may dissolve the tile or at least disturb the colors. And, of course, avoid oily sweeping compounds, oily dust mops, etc.

There is only one generally accepted protective treatment for asphalt tile and that is a good water wax, but if you are afraid of wax, go over the floor daily with fine steel wool under your floor machine. It has been found, however, by the U.S. Bureau of Standards and the Underwriters' Laboratories that properly waxed asphalt tile is no more slippery than the tile unwaxed. Two thin coats, each buffed when dry, is considered a safe treatment for asphalt tile. Do not use lacquers, varnishes, etc.

MILD ALKALINES FOR RUBBER

Rubber tile may be cleaned freely with mild alkaline cleaners, several of which are approved by the Rubber Manufacturers' Ass'n.

In the spring, to remove the winter "hangover," scrub your rubber tile with an approved cleaner and medium steel wool. Among the approved cleaners now are many of the new synthetic cleaners, derivatives of sulphonated alcohol.

Regular soaps should not be used on rubber. The Rubber Manufacturers' Ass'n does not approve more than one per cent of anhydrous (dry) soap in solution on rubber floors. For the approved list of both cleaners and waxes, write the Association at 444 Madison Avenue, New York 22, New York.

Linoleum and cork floors should be cleaned in the spring with neutral soap or one of the alkali-free synthetic cleaners. Alkali is an enemy of linoleum and cork, even more so than of terrazzo.

Use medium grade steel wool along with the soap for the spring renovation job, but steel wool should not be used for routine cleaning of linoleum. Use as little water as is actually needed on linoleum and rinse with clear water, mopping when the scrubbing is completed.

WAX WHEN DRY

When the linoleum or cork is dry, apply good floor wax, either the water wax or solvent type. There is no suitable alternative for waxing and all linoleum manufacturers recommend it.

If you have mosaic or vitrified tile flooring in your lobby, scour it with a good abrasive powder as suggested for terrazzo, except that alkali will not injure vitrified tile. If the latter is glazed, it should need no other treatment. If not, it may be benefited by a coat of terrazzo sealer which is also recommended for mosaic floors.

Having cleaned up the bare floors of the lobby, we come to the inside carpeting which presents a more involved cleaning process.

Possibly you have professional carpet cleaners do this work for you, but if you prefer to do it yourself, we outline the process briefly as follows:

REMOVE LOOSE DIRT FIRST

Of course, always remove all dry, loose dirt first with a good vacuum cleaning machine. Then, for the job of shampooing the carpeting you must have a scrubbing machine, preferably one especially designed for cleaning carpets. Such a machine is nothing more than a regular floor machine fitted with a solution tank feeding down through the machine base to a perforated scrubbing brush. The solution is thereby fed down through the revolving brush to the carpet.

If your floor machine is not so fitted, but has a solution tank feeding down behind the brush, it can still be used for carpet cleaning but greater care must be taken to prevent soaking the carpet. Release only a little solution at a time and draw the revolving brush onto the wetted spot at once, keeping the solution on the carpet in a lather to hold it on the surface and prevent soaking. In other words, as nearly as possible, "on location" cleaning should be done with lather.

RIGHT CLEANER VITAL

The correct type of cleaner is essential for best results, preferably one made of coconut oil with chemicals added to remove some of the water-insolubles and to prevent mildew, residual odors, etc.

It is desirable that a second operator with a wet pick-up vacuum cleaner follow the shampoo machine closely, picking up the dirty lather and as much of the moisture as possible. Care must be taken not to get the carpet too wet, otherwise it is likely to shrink, ripping at the seams and breaking loose from its fastenings.

If the job is properly done after the night closing, the carpeting should be dry enough for use the following afternoon. Plenty of ventilation will hasten the drying.

Chewing gum can be easiest removed from carpeting with dry ice, simply holding the ice on the spot until the wax becomes so brittle it breaks and crumbles off. Cigaret burns, if only scorched spots, can sometimes be removed with steel wool. Especially is steel wool useful for removing cigaret marks from bare floors. Popcorn grease stains and candy deposits are usually removed in the shampooing process.

REMOVE OILY SPOTS

Oil or grease spots, if bad ones, should be removed as much as possible, before shampooing, by one of the following methods. If not too extensive, apply a hot electric iron over a blotter, the heat of the iron drawing the grease up into the blotter. Repeat with fresh blotters until you have removed all the oil you can.

If the oily area is too large for the blotter method, try cleaning with naphtha and rags or use one of the prepared cleaners. By getting all the oil or grease out that you can before shampooing, the latter usually completes the job.

Small oil and grease stains can also be removed from the bare floors by the blotter method, but for larger areas, a poultice of naphtha and whiting (made into a paste and applied thickly) serves better.

SAME METHOD FOR LOUNGE

Naturally the carpeting in the lounge, and on your mezzanine (if you have one), is cleaned exactly the same as described for the foyer. Also the aisle runners can be cleaned accordingly without removing them from the floor. The operator of the scrubbing machine moves backward down the aisle, the cable over his shoulder and kicking the cable on the floor back behind him as he proceeds. The operator with the vacuum cleaner follows down the aisle, pulling the vacuum machine behind him with the hose. If the incline is steep the vacuum machine may roll down against the operator. This can be avoided by tying a weight to the machine to drag on the

(Continued on page 28)



The large floral pattern in the Karagheusian carpeting installed in the State Theatre in Cuyahoga Falls, Ohio, echoes the floral motif of the unusual mural along the wall at the rear. Such patterns as these make carpeting an element of theatre decor.

THE NATIONAL CARBON ARC'S BIG FIVE:

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Getting Winter Off Theatre Floors

(Continued from page 26)

floor behind. Scrubbing under and between the seats of the auditorium is a more involved task, but for sanitary reasons it should be done at least once a year. It is done in schools where seats and desks are attached to the floor and where there is less operating room than in the theatre auditorium.

If your auditorium floor is concrete, as it probably is, a good alkaline cleaner, such as tri-sodium phosphate, may be used or, of course, any good soap.

Usually a low-motored 14-inch or 16-inch scrubbing machine can be used effectively between the seat rows. The use of a squeegee may be awkward for picking up the dirty solution, but if your floor is fairly water tight with no chance of water damage below, you can throw rinse water on the floor and wash the dirty solution down to the front where it can be picked up with the vacuum cleaner.

BALCONY FLOORS MORE DIFFICULT

Your balcony floors cannot be so easily cleaned. The different levels may be harder to scrub with a machine and, of course, flushing is out. You may have to be satisfied with mopping your balcony floors.

As for your upholstered seats, they can be cleaned with a hand brush and the same solution you used for cleaning the carpets, wiping them as dry as possible with rags, but it is hardly likely they will dry sufficiently for use in less than twelve hours. In damp weather it may take longer. Sometimes they can be cleaned with solvent type cleaners and be ready for use within two or three hours, but inflammable cleaners are always a hazard in theatres.

Be careful how you clean plastic upholstering or you may ruin it. It is best to get instructions from the manufacturer of the furniture.

The vacuum cleaner can sometimes work wonders on your walls. The very nature of the sound absorbing walls of the theatre makes them depositories for dust and smoke. They absorb smoke and dust even as they absorb sound, but that fact makes them all the more susceptible to vacuum cleaning. Smooth, glazed or painted walls cannot be successfully cleaned with a vacuum cleaner.

SPECIAL TOOLS FOR WALLS

Special tools are needed for the vacuum cleaning of the walls, usually a brush-fitted nozzle of eight to 12 inches in width. If too large and heavy, the nozzle will be unwieldy in high places.

Extension tubes of very light but strong material, such as aluminum, are used to apply the brush nozzle to the wall, and it is possible for an average-sized man to reach as high as 25 to 30 feet while still standing on the floor. To reach higher points, ladders or scaffolds would be necessary.

The cleaning is done simply by moving the brush-nozzle slowly up and down on the wall.

Draperies, the draw curtains, etc., can likewise be cleaned with the vacuum cleaner, eliminating the need of taking them down for cleaning. Dust left indefinitely in draperies may eventually cause "dry rot" and should be removed at intervals.

In some localities, where there is little or no smoke smudge, the screen itself can be successfully cleaned with the vacuum cleaner. However, there is always the danger of leaving streaks, and unless you know what you are doing, vacuum cleaning of the screen is not recommended.

GOOD FOR A YEAR

If you have gone through with all of the routine recommended in the foregoing, your theatre should be thoroughly renovated for another year, though daily vacuum cleaning of the carpeting and occasional mopping of the bare floors will be necessary. Daily buffing of waxed floors, or steel wooling with fine wool on your asphalt and rubber floors, will eliminate most of the need for mopping.

Much more detail could, and probably should, be given for the different cleaning processes, but there is neither time nor space for it. It is hoped, however, that you will get something out of the above necessarily brief and varying information.

American Seating Equips Congressional Galleries



Galleries of the United States senate and house of representatives have undergone a complete face-lifting and come up from their beauty session remodeled, redecorated and outfitted with American Seating Co. chairs.

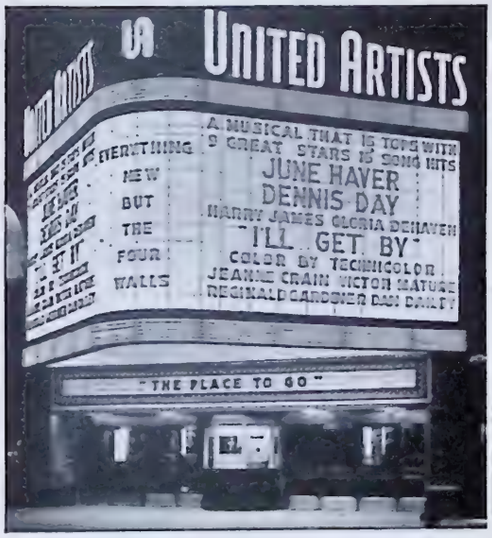
Seating capacity was sacrificed to gain comfort, and the specially designed chairs are foam-rubber padded and feature end standards on Honduras mahogany for the senate and American walnut for the house of representatives.

Special tapestry, supplied by the government and used exclusively in the Capitol, is the upholstery fabric. Patterned in red, for the senate, and blue, for the house, with a star and Greek key motif on sand background, the new seats supply an impressive note of color to the formerly drab galleries. American Seating also furnished a quantity of special stools for reporters in the press boxes.



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Proper Soaps and Waxes Will Prolong Theatre Floor Life

Waxed composition floors, like rubber and asphalt tile, linoleum, and cork can be maintained better if proper care is given to the selection of cleansing agents, according to a report by Dr. Ralf B. Trusler, director of reserach for the Davies-Young Soap Co.

Dr. Trusler's report indicates that the selection of the proper cleansing agent will have as much bearing on the maintenance of the surface as the waxing.

"The growth of the use of composition floors in heavy traffic areas in industries, institutions, and office buildings has brought with it the ever-recurring problem of how to maintain these surfaces so that their utility and appearance will be preserved," according to the doctor.

"The best methods have been found to be the application of a wax coating combined with proper cleaning at regular intervals thereafter. Much has been written concerning the application of wax but it is just as important that the cleansing agent be one which will remove dirt yet maintain or enhance the appearance of the wax.

"Cleansing actually begins when the wax is first applied. Before the first coating, the surface should be washed clean with a good detergent and thoroughly flushed. Otherwise dirt will be trapped in the wax.

"The wax itself should be evenly applied according to manufacturers' directions. It should be noted that no surface can stand repeated washing without damage unless the surface is protected as by waxing. The wax is essentially a lubricant to protect floors and take abrasion and wear.

"The selected wax should have a good appearance and permit repolishing. It should be less slippery than an unwaxed floor and should not reduce the luster of the surface. It should not decrease appearance, particularly on new floors.

"Cleansing can be a simple operation requiring only a wet mop and the proper cleansing agent. A dry mop should not be used as this only removes lint and not dirt. Better sanitation will be achieved and the wax surface maintained if the proper detergent is used with the wet mop. This detergent should not remove wax appreciably and should have no injurious effect on the flooring. The washoff loss of wax, with an improper cleansing agent, is far greater than the wearoff loss.

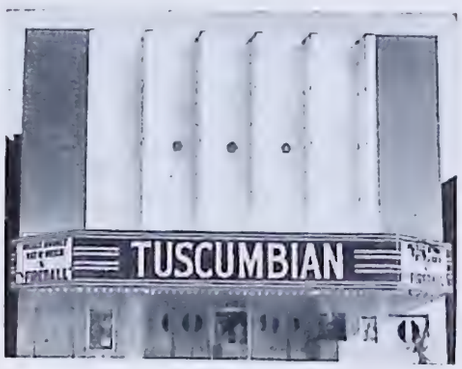
"The effects of good detergents compared with improper ones have been clearly demonstrated under controlled conditions when sections of waxed floors were washed with different kinds of detergents. All sections, in the beginning, had a high and pleasing luster. Then, separate sections of the floor were subjected to a series of cleaning tests equivalent to two months' normal maintenance. In the instances where improperly compounded detergents were used, gloss meter tests showed that the wax was completely removed during the first washing and the floor was then unprotected. In cases where a concentrated neutral synthetic detergent was properly diluted and applied, the gloss meter tests showed that much of the original wax was left and that the flooring still had a protective film of wax.

"While all areas of a floor usually receive the same amount of wax and cleansing, additional efforts should be made on the areas around doorways. These areas bear the heaviest brunt of traffic and are the first to show the effects of wear and tear.

"The number of times a floor should be cleaned depends on how heavy the traffic is. But, in all cases, the right detergent will save time, trouble, and money."

Ribbed Marble Facing for New Alabama Theatre

Muscle Shoals Theatres of Florence, Ala., has added the ninth showhouse to its growing chain of Alabama amusement centers, with the opening of the Tuscumbian Theatre in Tuscumbia.



Seating comfort in the modernistic, marble-faced structure has been assured with the installation of 869 Kroehler Push-Back chairs; and the management has endeavored to employ the latest developments in engineering, sound projection, air conditioning and acoustical treatment. Location of the refreshment bar, which uses the new noiseless popcorn bags, permits service to customers both in and outside the theatre.

Remodel Tulsa Theatre

Six hundred new Firestone solid Foamex cushions, upholstered in red velour, have recently been installed at the Cozy Theatre in Tulsa, Okla., by the Griggs Equipment Co. of Belton, Tex. The theatre belongs to R. V. McGinnis. New 40x60-inch Luminex lighted showcases are being added to the theatre lobby, Tulsa's first installation of these cases. A new screen is among the other additions of the remodeling.

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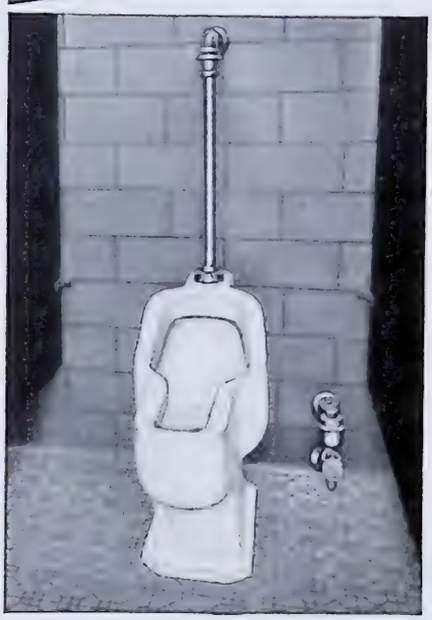


For its new Turnpike stations Gulf Oil selects Sanistand urinals for women's rest rooms . . . and AMERICAN-Standard plumbing fixtures throughout

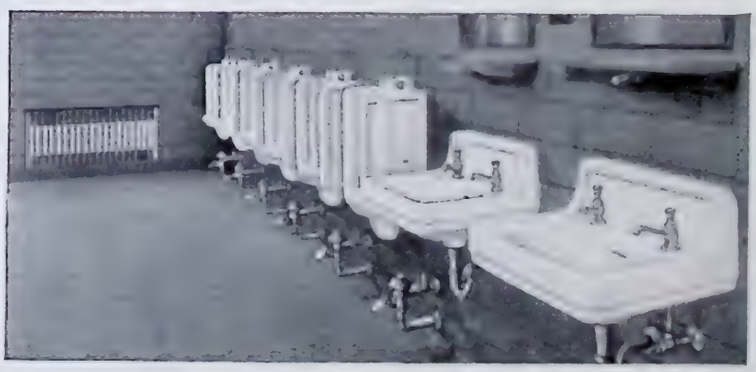
● Gulf Oil fully understands the importance of modern, sanitary rest rooms! Therefore when the plans for the service stations on the Eastern Extension of the Pennsylvania Turnpike were drawn up, American-Standard plumbing fixtures were selected—including the Sanistand, the new urinal for women. This fixture, used in conjunction with regular water closets to offer women greater sanitation and convenience, has proved ideal for this type of installation—and for department stores, theatres, night clubs, sports arenas, factories—in fact, wherever public rest rooms must handle large numbers of women.

From a maintenance standpoint, too, installations of Sanistand urinals have proved well worth-while. The time and cost of rest room maintenance has been drastically reduced . . . yet the rest rooms are more sanitary, retain a neater, more attractive appearance even under rush conditions.

If you are considering new rest rooms—or are remodeling old ones—plan, as this progressive company did, to include Sanistand urinals. Ask your heating and plumbing contractor about this American-Standard fixture.



The Sanistand fixture is made of easy-to-clean genuine vitreous china—in white and a variety of attractive colors. Its wide, slanted rim, large bowl, ample outlet and convenient 18-inch height discourage misuse, keep compartment and fixture cleaner and more sanitary. The Sanistand urinal is available (as shown here) with foot operated flushing valve, or it may be installed for hand operation. When used in modernization work, it usually can replace a water closet in the same compartment.



In equipping these new service stations, Gulf Oil used other American-Standard products also. This men's washroom features attractive Lucerne Lavatories and Casal Urinals. The fixtures are made of non-absorbent, hard-to-mar genuine vitreous china and are wall-hung to permit fast, efficient cleaning of the floor. Ample, uniform heat for the entire room is supplied by the Sunrad Radiator at the left.

For a free copy of our Better Rest Room Guide, just write to American Radiator & Standard Sanitary Corp., Dept. MT-7, Pittsburgh 30, Pa.

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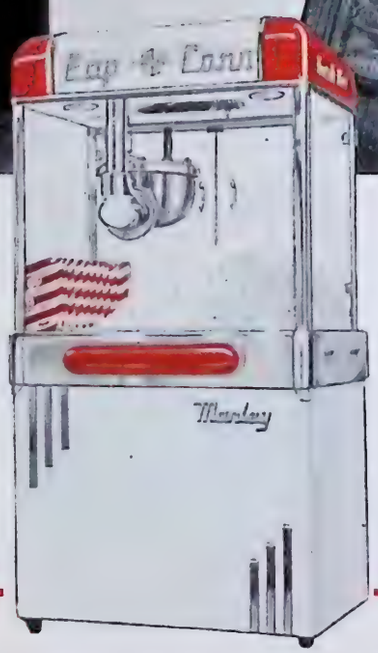
Manley ARISTOCRAT

BEATS WARMER 2-TO-1

Louis Solomon, above, owner of the Columbia Theater, Boston, writes:

"After many years of using a popcorn warmer in my theater, I was fully convinced to switch to a popcorn machine. I purchased one of your Aristocrats and much to my surprise my sales more than doubled ... am very happy with the efficiency of the machine."

Other theaters which have changed from warmers to Manley Aristocrats have experienced the same profit increase. People want their popcorn tender and crackly fresh, not tough from being warmed up. They like to watch it being made, to see the kernels cascading from the big Manley kettle, and to smell the tantalizing aroma. Give your customers these things and your profits can't help but rise, just as Mr. Solomon's did.



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Cafeteria Service Spells CASH at the Drive-in

By FRANCES HARDING

THE CONCESSIONS DEPARTMENT of the drive-in theatre has assumed the proportions of the large-scale restaurant and should be considered a separate business enterprise, according to Al Gordon, president of Morris Gordon & Son, Inc., who has been in the hotel and restaurant equipment business for many years.

"Theatre people in general know very little about the operations of a restaurant and are learning the hard way," says Gordon. "A drive-in owner who has the foresight to hire an experienced concessions manager can be repaid many times over by the extra volume of business he will secure. In the early days of the drive-in, when only a few simple items were on sale, a theatre manger could easily handle the concessions department as well as the outside theatre. But today the picture has changed with drive-ins offering complicated cooked food items and several types and flavors of the regular basic items." The concessions manager should have entire charge of the building, asserts Gordon, who adds he should also hire the skilled and unskilled help, buy the foodstuffs and train the servers for the most efficient service. The theatre manager can then devote his full time to the outside operations of the theatre.

If properly operated, the concessions department should take in a minimum of 50 per cent of the net revenue of the admission price, Gordon stated. Speed in dispensing foodstuffs is of primary importance since it is a known fact that 75 per cent of the evening's business is done during the ten-minute break in the middle of the program when the crowds must be handled with the utmost in efficiency and rapidity. Traffic jams and bottlenecks can be eliminated by a practical service layout plus well-trained salespersons and cashiers.

"In our experience, we have discovered that the cafeteria style counter is vastly superior to the older type of front counter service," Gordon went on. "In theatres holding from 600 to more than 1,000 cars, the four-lane cafeteria counter should be installed. The four lanes should be identical, each serving the same wares, preferably with turnstiles at the beginning of each lane for protection against pilfering. We have installed this type of four-lane stand in drive-ins in Neponset, West Boylston, Kingston, Westport, Revere, Fair Haven, in Massachusetts; in Augusta, Bangor and Rockland in Maine and in Valley Stream, L. I. In drive-ins handling less than 600 cars the two-lane cafeteria is all that is necessary, as long as both lanes sell repeating foodstuffs.

"In both types, the popcorn machine, fried foods such as clams, potatoes, shrimps, potato rings and onion rings, which are all fast growing in popularity, coffee urns and cold drink dispensers should be compactly placed in the center of the stand."

In his opinion, Gordon believes that the drive-in theatre is a magnet for families who do not necessarily get into their cars

(Continued on following page)





Shown above is the Revere Drive-In Theatre at Revere, Mass., before it was remodeled. The old-style counter and backbar arrangement was replaced with an enlarged style unit, shown at right.

Carryout trays are shown stacked at the entrance to the patron service lane. The turnstile has been added to eliminate pilferage.

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Cafeteria Service Spells Cash

(Continued from preceding page)

on fine evenings to actually go to the movies. The lights and signs on the marquees sometimes prove a magnet to draw them inside and the concessions can be an irresistible lure. "This is why the refreshment building, including the restrooms and nurseries should be spotlessly clean and attractive."

OPEN CONCESSION EARLY

"It has been proved that the title of the motion picture attraction on the marquee is sometimes of lesser importance than the offerings sold in the concession building. It is wise for a concessions manager to have his stand in readiness well in advance of the opening of the theatre's gates. The cooked food items should be prepared in advance with the entire stand in complete order at that time. When the first picture starts and the crowds thin out, the workers should then prepare the freshly cooked items for the important intermission period. The entire evening's service is geared for the ten-minute period and must be planned well in advance."

SPECIALIZE IN REMODELING

With the government ban still imposed on new theatre building, Morris Gordon & Son is specializing in the remodeling of the old type of front counter style to the cafeteria type of operation. "I can scarcely imagine a drive-in concession building that cannot be converted into an efficient new-style cafeteria service, although the result would have to depend on the amount of space in the existing building. We have remodeled the Revere Drive-in, a Michael Redstone operation, from the old front counter style to the new cafeteria type and he reports that the new stand has increased his business 14 per cent per patron over the per patron percentage of last year. E. M. Loew, who has had our installations in his new drive-ins, states that his food business has increased 27 per cent per paid admission as against the old fashioned type of counter."

Some of the features for drive-in stands which have come from the Morris Gordon architects and designers are the refreshment turnstiles which have been added this year. The turnstile is placed at the entrance of each lane between the counter and the guide rail as a protection against pilfering by a patron who could enter a lane, grab an item or two and then duck out the way he came in by not passing the waiting cashier.

Another feature is the drain board placed flush with the counter where the servers place the hot and cold drinks to be picked up. These drink items should also be nearest the cashier and the last to be placed on the cardboard trays as a protection against accidental tippings. In all the Morris Gordon installations where fried foods are served, the electrical fryers have a hood and ventilator with the blower attached to the roof for an outlet, thus dispensing with unpleasant cooking odors.

MARLITE COUNTER FRONTS

The counters are of Marlite fronts in two-tone combinations with aluminum strips for decoration. The tops of Formica are usually in a pinkish-red, the most popular color. Two types of cashier setups may be used. One is where the girls are placed in the center of the counter and the other is where the girls are stationed on the outside rail. The latter system is more popular as it leaves more room on the counter for service. The separation rail between the counters and the guide rail where the relish is placed is built of metal mesh, or of a wood bottom with a glass top. Another new feature, already tried out at the West Boylston Drive-In, is the duplicate set of signs with the items and prices clearly printed. A long frame has been placed a little below eye level over each counter leaving an empty space between the sign and the counter for the server to replenish when necessary. In this way, patrons can easily read the offerings and the costs without looking up at the signs at the top of the counters.

FOR YOUR CONVENIENCE . . .

Postpaid reply cards on page 51 will bring further data on products described or advertised in this issue.

For Better Service And Higher Profits

EVERY DRIVE-IN THEATRE NEEDS THE

BUFFETERIA . . A concession on wheels. Hot and cold compartments.

HOT BOX WARMER on a removable dolly. Rolls easily.

PORTO-FOUNTAIN . . for hot or cold drinks

Ask for descriptive literature, prices and delivery

THE WALKY-SERVICE CO.

401 Schweiter Bldg. Wichita, Kans.



The NEW Patented SPEED-SCOOP

Three times more efficient. Scoop and pour a bagful of popcorn in one single easy motion. Made of light, stainless aluminum. Cool hardwood handle. Perfectly balanced for maximum efficiency and speed. Only $2.50 at your Theatre Supply or Popcorn Supply Dealer.

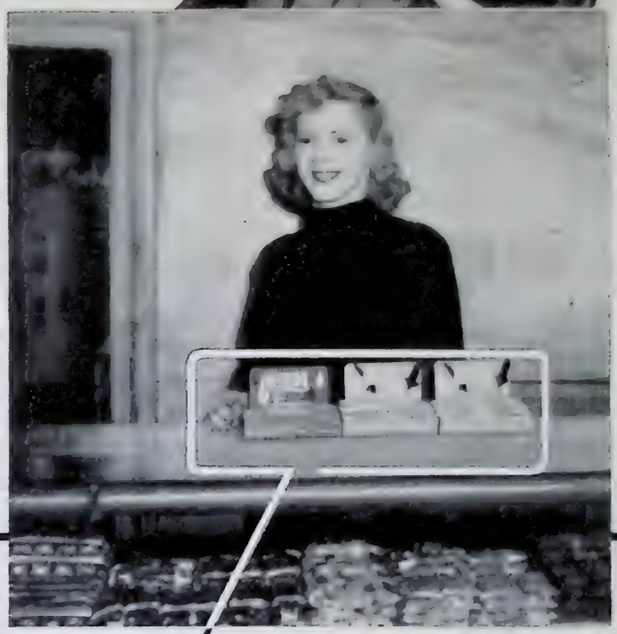
SPEED-SCOOP

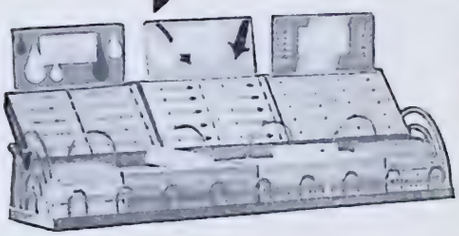
109 Thornton Avenue, San Francisco 24, Calif.

Experience Proves: Chewing Gum Will Add to Their Enjoyment of Your Theatre









Sabine Theatre, Port Arthur, Texas, displays Wrigley brands of gum for convenience of patrons and for extra profit.



Astor Theatre, Chicago, Ill., gets extra revenue from sales of chewing gum displayed where it's easy to see and buy.

You build good will and extra profits by selling and displaying popular brands of chewing gum

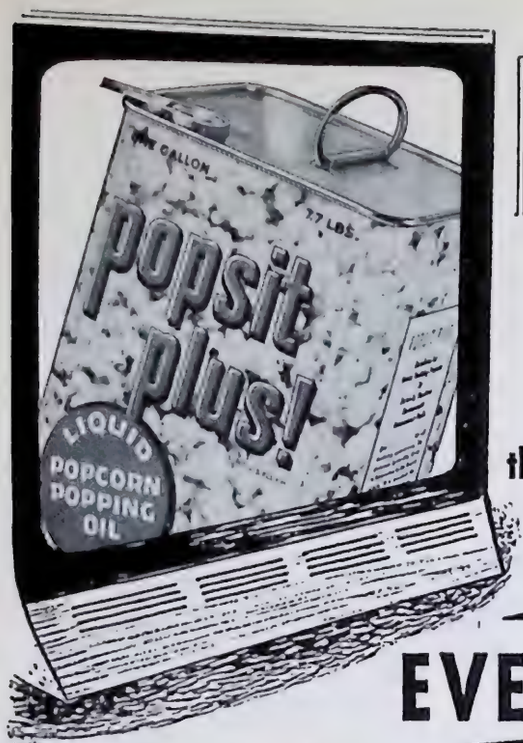
People like to chew gum at the movies. There's something about chewing a stick of gum that sets the mood for relaxation and entertainment. It gives enjoyment, helps keep breath sweet all through the show. And people like the convenience of buying chewing gum right at your theatre. That's shown by the big gum business done in theatres—large and small.

You'll provide a real service and build good-will by featuring Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other well-advertised brands of chewing gum. Display quality chewing gum in good position, where your patrons can easily see it. That way you'll take full advantage of its pre-sold popularity—get substantial extra sales and profits.



AF35

The Best Drive-ins Are Featuring



popsit plus!

the ONE popping oil that DOES EVERYTHING!

It pops America's Best-Selling Popcorn! . . . adds butter-like flavor, color and aroma that make people ask for more.

Pops Corn
Fries Burgers
Hot Dogs, French Fries
•
Is always liquid
•
Comes in easy-to-use Gallon Cans
•
No Waste

It's America's Most Useful Frying Oil for Drive-Ins!

popsit plus!

Made by C. F. Simonin's Sons, Inc. Phila. 34, Pa.

Convenient warehouse stocks and distributors from coast to coast

POPPING OIL SPECIALISTS TO THE NATION

Custom-Styled Popwagon Carries Food to Patrons

Although several manufacturers produce excellent mobile vending units for drive-in theatre use, there are occasionally instances where a drive-in theatreman's ingenuity makes it possible for him to style a vending cart to fit his own situation.

Such has been the example of Dean Phillips of the Valley Drive-In near Elkin, N. C., who had the "Popwagon" pictured with this article built to order.



A ramp boy is shown here pouring a bottled drink into the ten-ounce cups provided in a rack of the individually styled Popwagon. Although heavy, the wagon is rapidly paying for itself for the southern showman who designed it.

Intended to serve bottled soft drinks primarily, the wagon is divided into two large compartments, each with a regular sink stopper in its bottom.

The frame of the cart is of welded cast iron, with 26-gauge metal sides and bottom. Wheels for the cart were purchased second-hand and a hard rubber swivel wheel was added for easier handling.

Into one compartment Phillips loads as many as 192 bottles, laid close together and iced down with chipped ice. As drinks are sold and poured, the empties go into the second compartment in the same fashion as the full bottles are loaded.

Across the top of the wagon is a metal strip with six holes cut out to fit the lids of ten-ounce paper cups which are racked up in nests here.

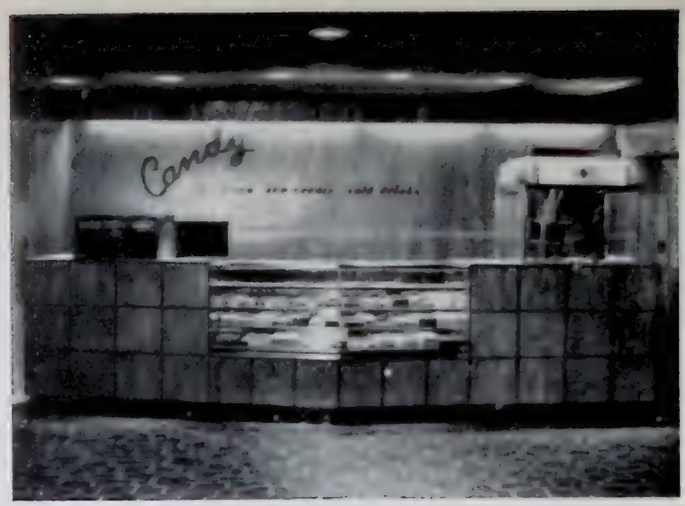
The round nose of the cart contains storage and display space for candy bars, chewing gum and other refreshment items.

A rack across the back of the wagon holds boxed popcorn.

In passing on word of his Popwagon, Phillips inserts a word of caution. "Our wagon is heavy when loaded," he admits, "but because our ramp area is level we have had no trouble. I would be a little skeptical of operating it on a hilly situation."

The Pepsi-Cola emblems on side and nose were acquired with the full cooperation of the local Pepsi-Cola bottler, Phillips adds, admitting that the majority of his drink business is Pepsi-Cola.

Planning Concessions for Convenience Builds Sales



The feeling of a custom-built concession counter is achieved at the Panorama Theatre by styling a counter front around regular refreshment equipment. Lighting on the candy case highlights the merchandise there.

MERCHANDISE IS ATTRACTIVELY displayed and speedy service is the keynote of the well-planned concessions counter in the lobby of the Panorama Theatre in Van Nuys, Calif.

All merchandise is within fingertip reach of the attendant and the counter height is said to be ideal from the standpoint of customer service. It is also arranged compactly enough so that two attendants can handle the entire setup at peak business.

Formica tops and metal lining on all exterior surfaces behind the counter require minimum attention. The cooling unit, which mounts in the back interior of the candy section, forces air from above the top step display over the entire section and is returned through the bottom step, re-cooled and re-distributed.

The counter was constructed for the Panorama Theatre by Sinicrope & Sons, theatre concession bar specialists, of Los Angeles. It is 14 feet long, including a six-foot step-type candy display, a three-foot section for an Everfrost drink dispenser, and a three-foot section for a Manley C3 popper.

Other equipment, not shown in the photograph above, includes a Fanberg cooling unit and a three-foot ice cream storage cabinet mounted against the back wall behind the counter.

Its cost, installed, and including the cooling unit, popcorn machine and drink dispenser, was $3,000. In appearance it accentuates the architectural features of the Panorama, which opened in December 1949, and has 980 seats. The theatre, owned by Ed Grossman, Max Torodor and Ed Rosenwald, was designed by William L. Pereira and constructed by Leo Wolins. Theatre equipment includes Heywood-Wakefield chairs, Peerless lamps, Simplex projection and a parking lot with a 350-car capacity.

SATISFIED?
WITH REFRESHMENT SALES
Let "Sales-styled"
SUPURDISPLAY EQUIPMENT
Earn You Top Refreshment Profits
Standard and Custom Designs
The equipment you can't afford to be without!
supurdisplay
233 E. ERIE ST.
Milwaukee, Wisconsin

Sales Hit New High for Hollywood's Hot-Weather Bars

as Sensational T-V Shows Pulls a Bigger Buying Audience Every Week

"HOLLYWOOD JUNIOR CIRCUS" *SENDS MILLIONS OF CANDY LOVING KIDS RUNNING FOR FROZEN MILK SHAKE ON A STICK AND ZERO CANDY BARS!*





Sticks and window streamer packed in every box



Famous summer treat with real malted milk coating

ORDER THE HOLLYWOOD SUMMER LINE FROM YOUR JOBBER TODAY!

SALES GUARANTEED

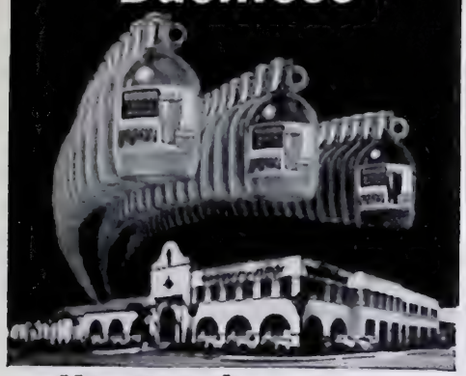
Yes, Hollywood guarantees your sales! If you don't sell every one of these candy bars, return them and we'll refund your money.

And these kids are collecting wrappers from all Hollywood Candy Bars to get the exciting new premiums that are offered on "Hollywood Junior Circus."

So get in on this big money-making new candy business. Feature "Frozen Milk Shake on-a-Stick" and "Zero" . . . They taste extra delicious in the summertime!

HOLLYWOOD CANDY CO.
CENTRALIA, ILLINOIS

mission
MEANS "Repeat Business"



Here's why...

Mission Fountain Beverages sell better because they are *made* better . . . in our spacious, modern Los Angeles plant. They are easy to mix, delicious in flavor, and priced for profit. That's why theatre operators prefer Mission Fountain Orange, Lemon-Lime and Grape for their lobby stands.

All three flavors are Ready-to-Use syrups, 5 to 1 strength—simply add 5 parts water (plain or carbonated) to 1 part Mission base. That delicious *Mission flavor* tempts your customers to come back for more.



Mission Majestic Dispenser — Electrically cooled
— Fountain spray
— Large capacity
— Rapid service.

A COMPLETE LINE OF DISPENSERS

Mission offers a variety of dispensers in sizes and types to meet every theatre requirement. *Write for information* or ask your theatre supply dealer about our special dispenser deals that return your investment *with profit, on the first order.*

MISSION FOUNTAIN BEVERAGES

"Intermission with mission"



MISSION DRY CORPORATION

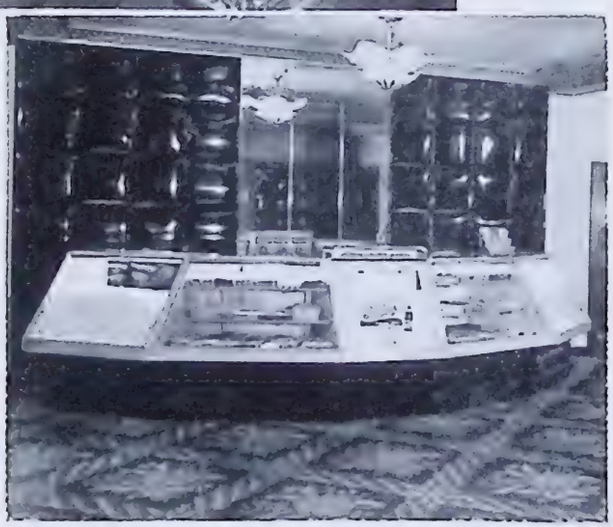
Terminal Annex, P. O. Box 2477, Los Angeles 54 Calif.
New York • Chicago • Toronto

A VITAL PART OF REMODELING



In remodeling her circuit of theatres in the northwest, Wilma Simons Sharp included outstanding refreshment counter improvements in two situations shown here. Above is the enlarged counter at the Rialto in Missoula, Mont. This counter received an Everfrost drink dispenser to complement popcorn, candy and soft ice cream formerly sold. From the decorative standpoint a circus-type canopy was installed over the counter. Outstanding display of merchandise is shown on the counter.

At the right is the luxurious new refreshment counter in the completely refurbished Wilma, also in Missoula. Here a curved counter affords greater patron service space.



90% more Popcorn Profits with the nation's newest and smartest sales booster!



IPCO

Butter-Maid

Automatic Hot Butter Dispenser

colorful . . . animated . . . illuminated
tried . . . tested and proven

In theatre after theatre . . . during its 10 month development period . . . the average increase in profits was 90%; and, more than 50% of existing popcorn sales were converted to buttered corn. Overall sales increased 60%!

Tear Out and Mail This Ad for Details!

AUTOMATIC PRODUCTS CO.
250 W. 57th St. New York 19, N. Y. PLaza 7-3123-4
Factory: Minneapolis, Minn.

Motion Pictures Are Today's Best Buy

by ELSIE LOEB

MOVIES ARE TODAY'S BIGGEST BARGAIN. And here to prove it is M. B. Horwitz, head of the Washington circuit, who has owned and operated motion picture theatres for more than 30 years and whose circuit includes the Falls Theatre in Cuyahoga Falls which he built in 1924 and the State Theatre in Cuyahoga Falls, the newest de luxe motion picture house in the territory.

The State was built at a cost of approximately $500,000 and combines the last word in equipment and luxury. It opened in the fall of 1951. The Falls Theatre opened August 29, 1924 and was not only the show place of this area but was cited as being one of the finest houses of its size (760 seats) in the entire country. Like the new State Theatre, the Falls had the finest equipment available in its day. Its carpeting was identical with that in the beautiful Keith Palace Theatre, Cleveland.

ADMISSIONS UP SLIGHTLY

Although the cost of living has more than tripled since the Falls Theatre was built in 1924, and theatre equipment costs have gone up as much as 300 per cent and salaries have steadily advanced, Horwitz points out that theatre admission scales have gone up less than 25 per cent in 27 years.

"Where," he asks," can you find any commodity today that has held the price line against terrific odds as has the movie admission scale?"

"The Falls Theatre admission scale 27 years ago in 1924 was 30 cents for adults, 15 cents for children and 40 cents for 26 special upholstered wicker loge chairs. There were no taxes on admissions.

"Today the gross admission for adults is 50 cents and still 15 cents for children. This includes the 20 per cent federal and 3 per cent local taxes, leaving the net admission 40 cents for adults and under 15 cents for children. This shows that adult admissions have advanced about 25 per cent in 27 years and that children's admission is less than it was in 1924.

COSTS MUCH HIGHER

"In the face of these low admission prices, compare the costs of equipment and operating a theatre of today like the State, to the Falls of 27 years ago. De luxe chairs installed in the Falls Theatre in 1924 cost $3.50 each. Chairs in the new State Theatre cost approximately ten times as much. Projectionists in 1924 were paid $35 a week. Today they get more than $100 a week. Newspaper advertising back in 1924 was confined to the local Cuyahoga Falls paper and the cost was $15 a week. Today with automobiles cutting distances to a mini-

(Continued on following page)



1951 Mills Pump-Fed Refrigerated Side Cabinet Model designed especially for the large operator. Available with NEW Draw-Off Custard Spigot.

One Mills Ice Cream Freezer or several placed for convenience and efficient service will cut ice cream costs and quickly pay for the initial investment.

The Mills Continuous Custard and Batch Ice Cream Freezer features sanitary handling with easy to keep clean baked enamel and stainless steel. Operation is simple. Just set the controls for continuous custard or ice cream, and the Mills automatically does the rest.



Mills Ice Cream Freezers embody the dependable Mills quality of engineering, design and utility that comes from years of specialized, practical experience. Send today for Illustrated Brochure 751.

Left: The 1951 Mills Gravity-Fed Refrigerated Hopper Model (pumpless) is simple to operate and clean. It, like the Cabinet Model, has the NEW Extra Heavy Drive Head and 2 H.P. Agitator Drive Motor interchangeable with standard motor for extra low temperature custard operations. Available with NEW Draw-Off Custard Spigot.

MILLS INDUSTRIES, Inc.
4140 Fullerton Avenue • Chicago 39, Illinois

PLENTY OF PROFIT!



You can serve a big 10 oz. DAD'S at 5c. Make nearly 4c on each drink!

IN DAD'S *The old fashioned* ROOT BEER

Yes—you can sell an extra large drink of DAD'S at a bargain price . . . and still make yourself a sweet profit on every serving. You can't beat a deal like this—where you feature a high quality, nationally advertised beverage that is bound to attract extra traffic the minute you put it on display.

We offer you everything you need to get started . . . including DAD'S Root Beer, barrels, dispensers, mugs, glasses . . . a whole array of colorful advertising material.

Write for free booklet: HOW TO MAKE MORE MONEY SELLING DAD'S ROOT BEER.

DAD'S ROOT BEER COMPANY
Fountain Division
2800 North Talman Avenue — Chicago 18, Illinois

MELLOS POPCORN
Is the Cream of the Crop

1. **CONSISTENT, UNIFORM QUALITY**
   Highest popping throughout the year. Every lot laboratory-tested. We test — we don't guess!
2. **MORE ATTRACTIVE, TASTIER, MORE TENDER**
   Customers always come back for more once they have tasted its delicious flavor.
3. **ATTRACTIVE SILVER SCREEN BOXES**
   Popcorn boxes available. Real sales boosters.
4. **MORE RETAIL SALES PER BAG**
   Means more profits to you. Mellos Popcorn is worth $5 to $10 more per bag than average corn because of higher popping volume. A trial order will convince you.

We are Dealers in POPCORN, PEANUTS and SUPPLIES

"WHERE QUALITY IS HIGHER THAN PRICE!"

MELLOS PEANUT COMPANY

Los Angeles — 637 Towne Avenue
Chicago — 724 W. Randolph Street

FOR GREATER

CANDY PROFITS

Chase

DIAMOND JUBILEE

75 YEARS of fine candy

For the best candy values, see your Chase representative...wire or write: Chase Candy Company, St. Louis 16, Missouri or San Jose, California.

POPCORN BOXES

6 DIFFERENT SIZES

Ready For Immediate Delivery

Write for Samples and Prices

KONTNEY CARTON CO.

GREEN BAY — P. O. Box 402 — WISCONSIN

Motion Pictures A Bargain

(Continued from preceding page)

mum, we are advertising in the Akron newspapers and our costs run about $85 weekly. Heating is another item for comparison. Our coal for the new Falls Theatre in 1924 was about $1,000 a year. Today it costs over $2,500 to heat the same theatre for a year.

"Carpet costs are up at least 300 per cent and every type of equipment used in a theatre has advanced materially in price including theatre service and employes' salaries.

"The five cent candy bar is still with us, but," Horwitz continues, "it isn't the same old candy bar. The price is the same but it is about half the size of the 1924 five cent candy bar.

"Now look at what the public gets for almost the same admission price as it paid 27 years ago. While admission prices have advanced only slightly, the value received has advanced many fold. The former stupendous $500,000 production is now a one to four million dollar production. Pictures today are immeasurably better than they were in 1924.

"Compare the entertainment quality the public got for 30 cents back in 1924 with what it gets today for 40 cents (net to the exhibitor) and where, I ask, can the public buy a bigger bargain today than in the motion picture theatre?"

Curtiss Increases Candy Bar Weight

In a campaign that drives directly in the face of what has seemed to be an industry-wide trend, the Curtiss Candy Co. recently launched a promotional campaign for its bar goods announcing in advertising and with point-of-purchase display that new bars are 22 per cent larger than the old ones . . . and still a nickel. It was estimated that distribution problems would be cleared up by the first of this month when stocks of the present, smaller-sized bars should be gone from dealers' shelves.

It is understandable the consternation such a weight increase spreads in an industry where each manufacturer is wanting to raise his prices, but is fearful of being the first to move.

Reports from the industry generally indicate that retail volume has dipped slightly since April. Wholesale volume is said to be off a quarter to a half with heavy inventories up and down the line. Buyer resistance at the wholesale level in some sections is slowing sales considerably, reports indicate.

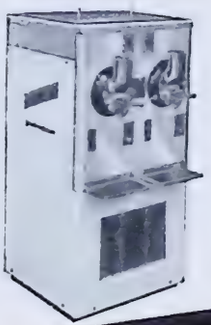
Trailer Helps Sell Popcorn

As an aid to theatremen customers, Manley, Inc., has issued two of what will be a series of short 35mm trailers playing up the desirability of popcorn as a showtime munching treat.



SOFT ICE CREAM, Frozen Custards and Freezes served *fresh* from a SWEDEN Speed Freezer have *both* appetite and operator appeal. Delightful taste and uniform texture of these SWEDEN products win new theater fans everywhere while operators make long-profits on SWEDEN's efficiency in cutting down food and labor costs.

What's more—a SWEDEN is compact, easy to operate and keep clean. Streamlined, handsome styling lends new beauty to your refreshment area.



MODEL 1-130A20 (At left) —Double-head, batch-feeding freezer especially suitable for theaters. Automatic filling during rush periods from refrigerated stainless steel supply tanks. Eliminates manual filling.

SWEDEN SPEED FREEZERS

For details, refer to classified phone listing "Ice Cream Freezers" for your local dealer or write, wire or phone:

SWEDEN FREEZER MANUFACTURING CO.
Dept. No. N-3 • Seattle 99, Washington



as low as $240.00 LIST for a "SECTIONAD" (Trade Mark) DISPLAY 20' long x 4 lines high

In Every Price Range!

ADLER
CHANGEABLE LETTER DISPLAYS

IMPORTANT! *NEW NPA RULING*

THE NEW NPA EXEMPTION ON CHANGEABLE LETTERS AND SUPPORTING FRAMES MEANS THAT *THE COST OF ADLER EQUIPMENT IS NOT INCLUDED IN THE $5000 LIMITATION.* THE ATTRACTION BOX AND ITS LIGHTING EQUIPMENT, ARE ALSO NOT INCLUDED IN THE LIMITATION. THEREFORE YOU CAN NOW RE-MODEL OR INSTALL NEW AND BETTER CHANGEABLE LETTER DISPLAYS ON INDOOR OR DRIVE-IN THEATRES.

ADLER CHANGEABLE LETTER DISPLAY
"SECTIONAD" BAKED OR PORCELAIN ENAMEL
FOR ANY BUSINESS - ANYWHERE

ADLER LOW COST "SECTIONAD" (TRADE MARK) DISPLAY (PATENT PENDING)

These LOW-PRICED "SECTIONAD" Displays are built up in sections to any convenient height or length, for Drive-In Theatre and marquee displays. Come in Porcelain or Baked Enamel Steel Backgrounds—A COMPLETE UNIT ALL ASSEMBLED AND REINFORCED, READY TO INSTALL. SAVES THE EXPENSE OF PUTTING THE SECTIONS TOGETHER. INSTALLATION IS SIMPLE AND TAKES BUT A SHORT TIME. Ask for FREE FOLDER.

ADLER GLASS-IN-FRAME UNITS... ADLER "THIRD DIMENSION" (Trade Mark) PLASTIC and CAST ALUMINUM LETTERS

Famous Adler Displays known throughout the theatre world. Stainless Steel Glass-in-Frame Units support Adler "Third Dimension" Plastic and Cast Aluminum Letters in all popular sizes, interchangeably on the same frames. Adler exclusive, patented "REMOVA-PANEL" feature permits large openings of any height or length without divider bars—SIGNS ARE SERVICED WITHOUT REMOVING FRAMES. Write for FREE CATALOG.



Sky-Vue Drive-In Theatre, Lancaster, Pa., with 17" and 10" Adler "Third Dimension" Plastic Letters used interchangeably on Adler Glass-in-Frame Units.

ADLER SILHOUETTE LETTER CO.

3021a West 36th St., Chicago 32 — 1451a Broadway, New York 18

CHICAGO . . NEW YORK . . TORONTO, CANADA . . LONDON, ENGLAND

Also Other Adler Products Covered by Many Patents Granted and Pending, and Approved by Underwriters' Lab., Inc.

Here's One Projectionist's Common Sense Approach to the Problem of Eliminating A Dark Screen During the Program

SHOW BREAKS ARE BAD BREAKS

by DOUG FRAZEE*

AND THEN THE *lights went out!*" Far too often when someone is telling of a recent movie he saw, his story ends with those words.

He doesn't know of the myriad problems confronting the man in the booth, and he doesn't know why the lights went out, but he does know that the occurence cost him much of the enjoyment he would have otherwise derived from the picture.

We as projectionists probably have no more problems than many other workers, but we must conquer the ones we have. Most of them have been whipped for us, by the engineers, but those in the actual operation of the equipment are for us alone to solve.

Let us consider a few of our problems and what we can do about them. First, let's talk about the operation of the equipment. I suppose that there is some equipment with inherent faults which make it operate erratically or unsteadily or noisily, but most equipment as it is found in the nation's booths is of sound design, I think.

Stop and think. Doesn't your equipment have its odd characteristics and funny quirks? Now, must they be caused by faulty design of the equipment or by improper installation or operation, or both? I'll bet that in most cases faulty operation can be traced to causes other than the design of the equipment.

Take the arc lamp, for instance. Does your arc lamp operate reel after reel without need for manual adjustment? If it doesn't, do you cuss the manufacturer in and out for putting such a poor lamp on the market? Before cussing him again, why not investigate, and see whether the fault is his, or yours, or the man who installed the equipment.

Here are a few things to check, some of which may be far-fetched, yet actually existent in some booths. First, are you using exactly the right trim of carbons for the lamp and load, and are the carbons good ones, properly stored?

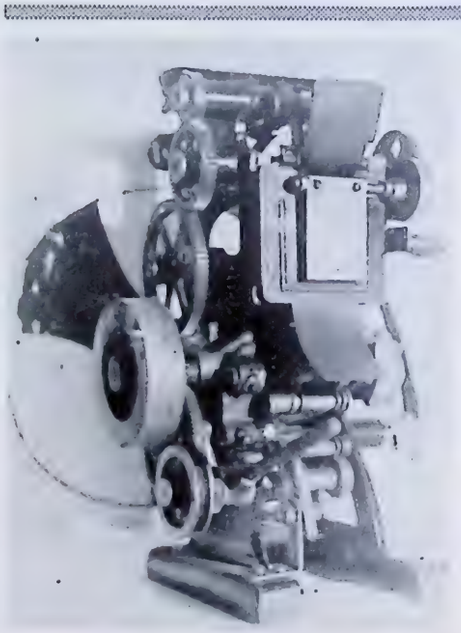
Second, is the current supplied the lamp of exactly the right voltage, with good regulation within the tolerance as stated by the lamp maker? Is lamphouse ventilation good? Are all the connections (especially in the low-voltage DC line from supply to lamp) properly made and properly maintained? A lot of projection lamps have been wired in as though they were a two-watt night light, and brother, that doesn't get it. To use nice round figures, I expect it takes a couple of million, maybe more, electrons to light an arc lamp, and those little fellows need wagon room. You can't expect enough of them to get to the carbons if you just stick a wire under a setscrew and tighten it.

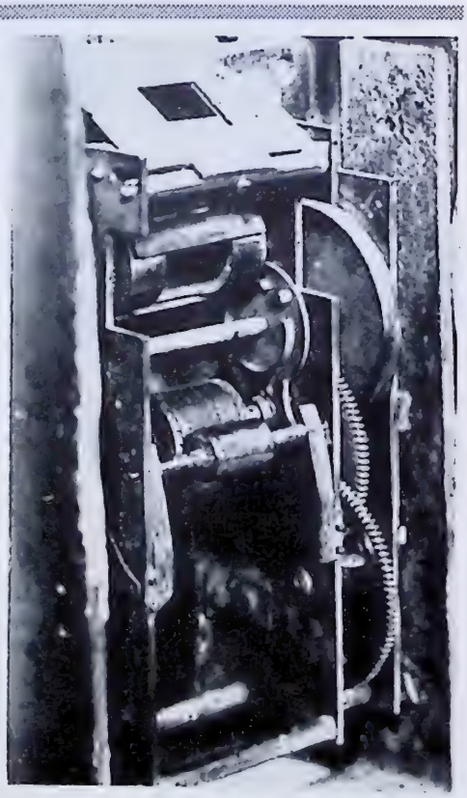
You have to put a big piece of copper that the educated call lugs on the end of the wire. This changes the shape of the end of the wire from round with no hole to flat with a hole so that it fits the space between the screw and the base of the terminal block. Some wise fools think that just because there seems to be an abundance of connecting surface there that soldering or cleaning is not necessary. If the lug is not solidly soldered to the wire, oxidation will soon creep in and commence to insulate the two one from the other. That paves the way for some lamp manufacturing company to be soundly cussed out for building a faulty arc feed system when the trouble really lies in the incompetence or negligence of the projectionist in permitting such a connection to be made or to remain in his booth.

All the projectionist has to do to find a bad connection is to feel them and see if they are running hot after a period of operation. However, if the voltage fluctuation is in the primary supply, there is most likely very little the projectionist can do about it, other than complain to the power company. The line voltage at this theatre varies from 107 volts on Saturday evening about eight o'clock to 125 volts at midnight any night. Of course no equipment can be expected to function perfectly under those conditions, but the Simplex Hi lamps and National rectifiers we have do a wonderful job of it. So the next time you feel like cussing out the lamp manu-

(Continued on page 44)

*Projectionist, Auditorium Theatre, Marshall, Mo.





THERE HAVE BEEN SOME CHANGES

Pictured here are two projectors now as extinct as the Dodo bird. Contributed by Ray Brian, a photographic reliquary, the pictures were accompanied by notes calling attention to the flywheel on the left side of the projector above and the small intermittent case on the right side. He points out the large, two-pin cam and the large, 32-tooth intermittent sprocket and the barrel shutter on the machine at the right. Any reader who can identify these early machines might like to write to Mr. Brian in care of the Modern Theatre, 825 Van Brunt Blvd., Kansas City, Mo.

A SHARP, SNOW-WHITE SPOT

Quiet · Flickerless · Portable

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Ideal for theatres, auditoriums, arenas, hotels, ice shows, schools, colleges and lodges. Draws only 10 amperes from any 110-volt A.C. convenience outlet. Adjustable, self-regulating transformer in base. Silvered glass reflector. Two-element variable focal length lens system. Automatic arc control. A trim of carbons burns one hour and 20 minutes at 21 volts and 45 amperes. Easily disassembled for shipping.

6½ TIMES BRIGHTER HEAD SPOTS

SHARP EDGES FROM HEAD SPOT TO FLOOD

THE STRONG TROUPERETTE

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for night clubs, small theatres and schools where physical dimensions and price are factors. As contrasted to conventional incandescent spotlights, with which the spot size is varied solely by irising, to result in substantial light loss, the Trouperette utilizes all the light through most of the spot sizes. Variable focal length objective lens system, 5¼" silvered glass reflector, Fresnel lens. Uses standard 115-volt, 1,000-watt prefocused projection type bulb. Horizontal masking control can be angled at 45 degrees in each direction. Fast operating color boomerang accommodates six slides. Height adjustable mounting stand. Plugs into any 110-volt convenience outlet.

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Norfolk—Nat'l Theatre Supply Co.
Oklahoma City—Nat'l Theatre Supply Co.; Oklahoma Theatre Supply Co.
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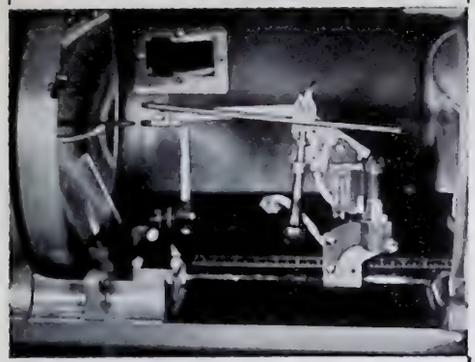
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Show Breaks Are Bad Breaks

(Continued from page 42)

facturer, don't do it until you are certain it is his fault, and that means checking with another projectionist who has the same lamps to see whether he is experiencing the same trouble.

While on the subject of arc lamps, it has been my experience that a Suprex carbon, if dropped, seems to crack under the copper coating, then when the copper melts off at the arc, the end of the carbon will fall off, extinguishing the arc, and causing the lights to go out. I take all precautions to avoid dropping carbons, but if I do have the bad luck to drop one, I throw it away.

ONE FOR THE BOOKS

Freak accidents will always happen, and I will tell of one that befell me some time ago, so that readers may be on their guard against it. This city has its own municipal power plant with a lot of new equipment and we enjoy very reliable service. Since I have been here, the power has failed two times, and on one of the occasions it was quite a while. I was in the booth, waiting for it to come back on so I could start immediately, and the manager noticed that power was on in surrounding buildings, but the theatre was still entirely dark. After a period of time, he came up and told me. Investigation disclosed that when the power failed, one of the flustered ushers flew to the stage and PULLED THE HOUSE MASTER SWITCH! We might have spent hours in the dark if the manager had not noticed the rest of the town having power.

CHECK FUSES

Sometimes if a piece of equipment is not receiving power, but the fuse does not appear blown, substitute a fuse known to be good. I have had experience with old fuses which develop an opening inside, which does not show through the window. Too much cannot be said about the importance of keeping fuse sockets clean. A pencil eraser is a good thing to poke down in them and "erase" the dirt off the contact. Clips for cartridge fuses should be kept clean and tight. I have seen a little doojigger that sort of screws onto the clips of a cartridge fuse block and holds the clips extremely tight, which makes a good contact between clips and fuse.

In a great many lamps the asbestos covering wires drag or rub on the floor of the lamphouse during the many trips back and forth of the jaw carriages. In time this will wear through the insulation on the wires, causing an arc to be struck where the light will not reach the screen. In times like these, this waste of power cannot be tolerated, so it is wise to keep a check on the condition of the insulation on the arc feed wires, and replace them in due time. When installing new ones, be sure they are long enough without being too long, or they might foul up the works. Another point to remember is to make those connections as clean and tight and as big as possible, to allow the current the best path obtainable. If the supply company does not have as big or bigger wire as the old, tape up the old ones and keep using them until you can obtain the correct size for the job. Under no conditions use smaller wire unless you want the lamps to cause trouble of one kind or another.

WIPE OFF OIL SPRAY

I suppose no one knows how this new plastic-covered wire will stand up after twenty years submerged in oil, but most projectionists have had considerable experience with rubber-covered wire after a similar ordeal. Needless to say, the insulation drops off when touched. Probably all projectors have quite a number of wires leading downward from the soundhead to the front wall or to the pedestal, and these are directly in the path of lubricating oil as it hurries from the mechanism to the floor. These should be wiped clean if they are accessible, and if not, pads of suitable absorbent material should be strategically located to intercept the oil.

For crying out loud don't quit oiling your projectors to preserve your wires. In may be sticking out my neck but I always said wire only costs a cent or two a foot, but there are those who make a living rebuilding projectors.

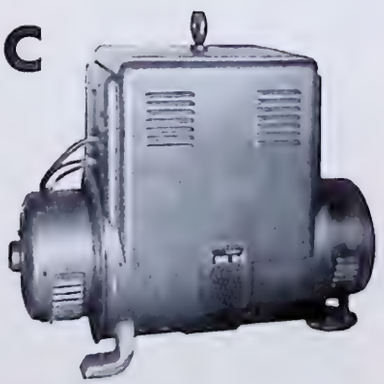
Another point to mention is that nuts and bolts holding conduit and fastenings to the projector are also subject to loosening from vibration. It is a good policy to keep a constant check on their tightness

(Continued on page 48)

THE NEW **STABILARC**

The last word in modern generator performance and appearance. Especially adaptable for use in Drive-In Theatres.

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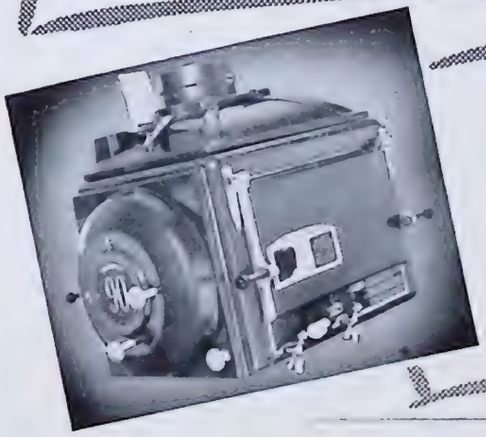
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A Manual of Drive-In Design and Operation



PAINTING THE DRIVE-IN THEATRE

THE VARIOUS ITEMS of painting, as applied to drive-ins, have been mentioned under many of the specific items of construction, so it will be the purpose of this chapter to summarize the remarks in one place.

TRANSITE BOARD:

There is no doubt but that the materials frequently used for painting over transite board, particularly the screen area, cause considerable dissatisfaction. There are several good paints on the market that are available for this type of material and the exhibitor should select one of them for his work. Transite board is a cement base product with the characteristics of Portland cement which releases a certain amount of lime that is detrimental to oil-base paints and will cause such material to peel off in strips.

Some painters use a filler on the transite surfaces before painting, but the results are always problematical so the only real solution is to use a cement-base paint or a paint that is manufactured for this specific use. So-called "stucco" paints are not always satisfactory either.

CONCRETE BLOCK:

Before applying any paint to concrete block or other concrete surfaces, such surfaces should be prepared for the paint by coating them with a sulphate of zinc solution consisting of four pounds of sulphate of zinc to one gallon of water. After this coating has been allowed to dry thoroughly, the surface should be rubbed down with a stiff scrubbing brush before the paint is applied.

PROJECTION ROOM:

The following colors are the most frequently used for the projection room:

Floors, projection rooms and rectifier room	Cement Gray
Ceilings, all rooms	Light Ivory
Dado, projection room only, 7 feet high	Flat Black
Walls, all rooms	Medium Cream

EXTERIOR METAL:

All exterior metal work should receive one coat of red lead and two coats of lead and oil paint.

Speaker posts should be given one coat of rust preventive, inside and outside, and two coats of aluminum or other paint.

LANDSCAPING A DRIVE-IN THEATRE

INTELLIGENT LANDSCAPING around a drive-in theatre produces an attractive appearance that has a tremendous eye appeal to the general public. Many a mediocre theatre has been developed into show place through proper planting, and frequently the reverse is true; a theatre well-designed and attractive from an architectural viewpoint becomes just another drive-in only because the landscaping has been neglected.

An exhibitor can obtain no greater return from his investment dollar than through its use to provide the lawns and shrubbery necessary to properly set off his theatre buildings. Though all real exhibitors are aware of this fact, it is safe to state that fully 75 per cent of the operating drive-in theatres have a forlorn and rundown appearance because the landscaping was either omitted or left to some handy man to fix up with a $100 budget.

A large percentage of drive-in theatres are completed rather late in the season so that all effort is expended to get the ticket office open to the public at the earliest possible date and then, after the patron's dollars are coming in, the expense of landscaping appears to be a useless waste of money. Due to increasing competition in the drive-in field it is imperative that every available effort should be made to beautify each and every theatre to the greatest possible degree.

The exhibitor should recognize that attractive landscaping represents only small percentage of the amount that he would

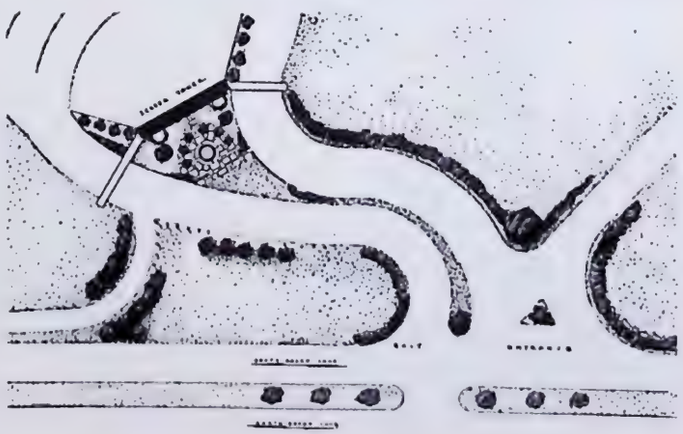


ILLUSTRATION NO. 46

spend for carpeting, seating, decorating, lighting and the many other refinements which would be required for an indoor theatre.

Elaborate planting that requires a vast expenditure of money does not guarantee an attractive job. Most drive-in theatres are set back several hundred feet from the highway so there are a couple of acres that should be landscaped. These problems appeal to the competent landscape men because of the fact that there are so many ways of obtaining an artistic and attractive job without too large an investment.

Landscaping problems in which such large areas are involved demand a good lawn as a base. These lawns must be such that they can be kept attractive throughout the operating season without too much attention, and at a nominal maintenance cost. It is not my intention to take the place of a landscape architect, but a few remarks as to proper soil conditions, the most desirable mixture of grass seeds and the most generally used shrubs should be of some value to the exhibitor.

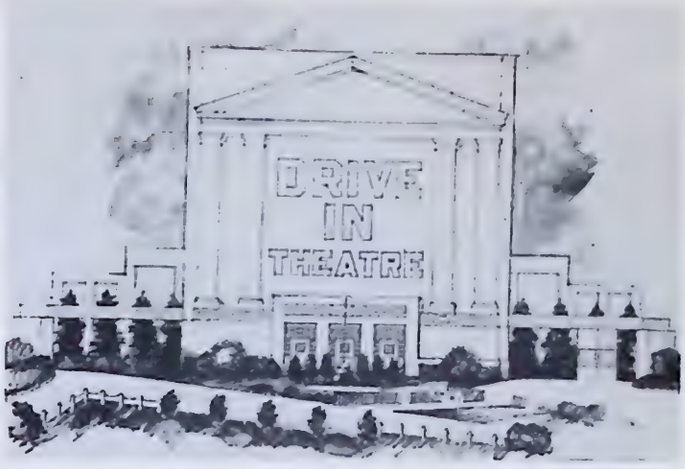


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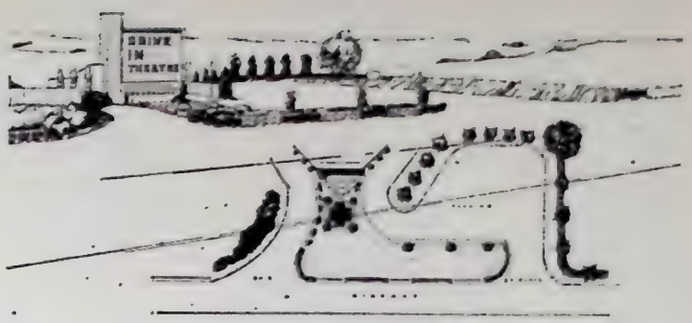
A certain amount of soil preparation is always required before a satisfactory lawn can be developed. The finished grade must be properly drained to prevent surface water from accumulating in pools that will cause varying shades of green to appear in the lawn or, in aggravated cases, to rot out the grass roots and cause bare spots.

Where lawns are to be developed on farm land or weedy areas it is necessary to strip off the existing sod in order to reduce the spread of the weeds that are already on the site. This can usually be done by a scraper or a bulldozer and care should be used to disturb as little of the existing topsoil as possible.

Desirable soil is the first requisite for securing and maintaining a good lawn and it is the mechanical consistency of the soil, rather than its richness, that is of basic importance. If the texture and structure of the soil is good, food to provide health and vigor may be easily supplied through the use of the proper commercial fertilizers.

The heavier or clay soils have the characteristic of being poorly drained which causes them to dry out slowly and bake hard after drying. Lighter or sandy soils are just the opposite, permitting rapid drainage, thus drying out very quickly and remaining loose. The ideal soil is a mixture of heavy and light soils with sufficient humus, partically decayed organic matter, to produce a soil of a friable nature that works readily when wet. The cost of developing an ideal soil condition over an area of two or three acres, usually required for the average drive-in landscaping job, would be nearly prohibitive. It is advisable, then, to have a local landscape man use the most economical method of soil preparation for the specific location.

The question as to the most appropriate season of the year for planting grass seed can best be answered by taking a tip from Mother Nature who drops all seeds in the fall of the year. Autumn weather is nearly ideal for the quick germination and the subsequent development of grass. The seeds lodge in warm soil, there is a helpful temperature variation in the warm days and cool nights, and there is adequate rainfall.



The drawing above shows the planting diagram and entrance layout prepared for a southern drive-in theatre. The finished theatre is shown in the photograph at the bottom of this column.

Autumn rains are generally gentle and the soil is able to absorb the water so there is less washing out and drowning of seedlings. These favorable conditions offer every encouragement to a deep and sturdy root development.

While autumn weather is an ideal growing season for grass, it is one of inactivity for weeds. Annual weeds have past their maturity and are rapidly dying. Many perennial weeds are becoming dormant, so competition from this source is at a minimum. Another good reason for fall sowing is that soils work more easily then; they are usually crumbly and easy to loosen and pulverize.

Probably one reason for the lack of popularity for fall planting is the prevailing opinion that winter weather is hard on young grass. Actually grass can endure cold weather with very little injury. Its real enemies are extreme heat, drouth, and weeds and all of these handicaps are more easily overcome if the seed is sown in the fall. Except in the extreme northern areas it is safe to sow grass seed any time after the heavy dews begin, usually after August 15 in the northern sections of the country. Repeated tests have proved that one pound of grass seed sown in the fall will produce a better lawn than will be obtained through the use of five pounds of seed sown in the spring.

The selection of the proper type of grass seed for a specific operation is of utmost importance and so-called bargain seed should never be used. Reputable seed dealers can provide whatever seed mixture is desired and they will guarantee a weed-free content as great as 99.91 per cent, if so ordered. This weed-free seed is well worth the additional price.

I have experimented with various combinations of lawn seed on many jobs, in many climates and under a great variety of conditions and is of my opinion that a mixture of Redtop, Ken-

(Continued on page 49)



This illustration shows the drive-in which was built from the layout shown top of this column. Approaches and plantings vary somewhat from the original planning.

Eliminate all Cluster Light Headaches

with Austin's new "FLOATING SOCKET" LAMPHOLDER!



Patent Applied for

Cat. No. CLD-150 for 150-watt lamps.
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Aluminum alloy. Completely wired. Heatproof, weatherproof gasket. Removable retaining ring for easy socket replacement.

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Snug Fit Under All Conditions!



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No Maintenance Problems!

No lamp breakage when you use the Austin "Floating Socket" lampholder — no broken lamp bases to remove from live sockets — a job that calls for a high priced electrical maintenance man. Burned out lamps can be removed intact by the porter because they won't be broken or separated from their bases.

Versatile Fittings Permit Flexible Installations!

Austin fittings are designed to give lampholders the utmost flexibility of installation — mount them in any position, in a variety of combinations, under any conditions.

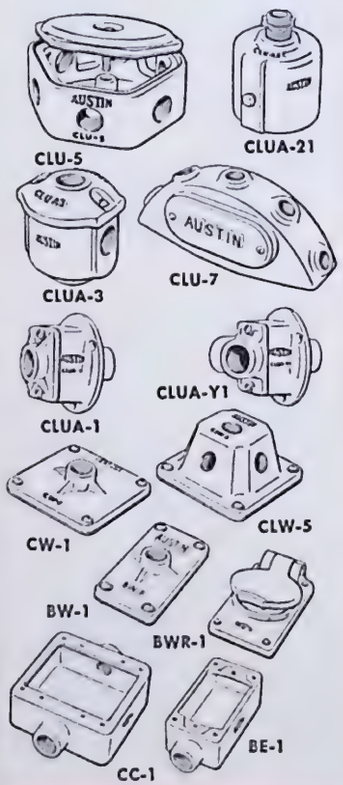
Used for Spot or Flood!

CLD-150 Lampholder for 150-watt Par-38 spot or flood lamps.
CLD-35 for mogul base R-40 spot or flood lamps.
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The M. B. Austin Company
NORTHBROOK, ILLINOIS

A few of the many Austin fittings that provide complete lighting flexibility



Show Breaks Are Bad Breaks

(Continued from page 44)

to avoid winding up a photocell lead on the takeup pully. If the sound system has a coaxial lead from the soundhead to the preamplifier, keep that lead properly strapped to both projector and front wall as the manufacturer instructs to avoid breakage and possible entanglement in moving parts. In case the instructions have been lost, it is imperative that this coaxial line be left the original length. If it is in any way damaged, do not cut off a piece. Install a whole new cable. If you want to know why, have the sound engineer explain it to you.

CHECK REMOVABLE CONTACTS

Some equipment is made that has components mounted on removable holders which plug into contacts on the projector or amplifier. If any trouble is experienced with erratic contact being made due to bad design of the part, just take a long enough (but not too long) piece of wire and connect them together so that the removable piece may be removed without breaking electrical contact. In making this connection, use solder, lugs, or whatever else is needed to make an electrically and mechanically perfect bond between the two conductors.

Now ask yourself, can you make a decent soldered joint? It isn't hard. Just get a decent-sized soldering iron, say a hundred watts, and let her heat up good. If you are in a big hurry, plug her in, strike an arc, let it burn about two seconds, kill it, and hold the soldering iron against the red hot tips of the carbons. When the tips of the carbon cool down, close the lamphouse door, strike an arc again, and repeat the performance, each time turning off the arc lamp very quickly after striking it and taking the heat from the tips of the carbons by holding the iron to it. Remember, soldering iron is made of copper, and you can almost see that copper drawing the heat out of the hot carbon end.

GOOD SOLDER VITAL

Next to a good, hot iron, good solder is a necessity. Acid core solder has no place in a booth, for although sometimes it works better than rosin core, it will certainly corrode the work and that will not do in sound equipment. Have the work very clean and heat it quickly with the hot iron, then apply solder to the work, not to the iron. A badly soldered joint, though it may look good, will often introduce noise into the sound. Try to make joints like the ones you can find underneath a brand new radio.

Soldering irons are also very useful to use in getting the booth remodeled. Proceed in this manner: Carelessly leave a few reels of nitrate film in an open can near the end of the rewind bench, as a great many operators habitually do. Heat up the

(Continued on next page)

iron, and prop her up against one of the rewinds, with the handle sticking over the edge of the bench. When the iron is fairly hot, tear out for the door, knocking the iron into the film can while passing the rewind bench. This procedure may be altered to fit the topograph of the individual booth, but the results are guaranteed to surpass all expectations.

NEATNESS NECESSARY

Be extremely careful not to lose any little blobs of solder or cut ends of wire in the interior of amplifiers or other equipment, as they will obviously cause short circuits if they happen to lodge against any wires or terminals. The same goes for all sorts of little metal objects, nuts, bolts, lock washers and so forth. You can get another nut or do without a lock washer, maybe, but hunt it out of the amplifier's innards anyhow. It may short out the whole business some day when the wife's mother is in the audience, and that might give her proof as to what a dumb wart her poor daughter married.

Just a word about taping up a splice in case you were soldering two wires together. I have seen splices in wires where the only function the tape could possibly have performed was to hold the two wires together. It was a cinch that soldering job would not do it, and it was also a cinch that the taping job would heat up and burn out if subjected to a couple of millivolts more than the output of a dead flashlight cell.

Tear off a big long piece of rubber splicing compound and insulate the splice good. What do you care, the manager is paying for the tape. He should be glad you are doing a good job and not just trying to get back his fire insurance money for him. Then take a piece of good friction tape twice as long and sure enough finish the job up brown.

CHECK SPLICES

Feel the splice occasionally and if it gets any warmer than the wire of which it is a part, tear off the tape and cut out the splice. Then make a new one, about twice as big and this time, make it correctly. Remember when feeling splice and wire for comparative temperature, that if a splice heats a little, the heat will be readily carried along the wire, so the wire will be as warm as the splice for some distance.

Copper is as good a conductor of heat as it is of electricity, it seems. Something else that should not be done is to splice a smaller piece of wire into a large one. Someone else may come along and load the big one to its capacity. Then the small one in the middle, that is the small piece of wire used to lengthen the big one, will probably fail, or cause a serious voltage drop.

LABEL FUSE BLOCKS

If you are one of those fellows who likes to help the next guy a little, it is nice to put plain labels on all fuse blocks, with the names of the circuits controlled and the sizes of fuses or fusetrons to be used. A large sign inside the door that tells the whereabouts of the spare fuses is a good thing to have, too. And emergency procedures for that particular installation may be noted on the same sign.

All emergency switches and control settings should be understood and though they may be used only at great intervals, they should be listed where they are easily accessible. When information such as that is wanted, it is usually wanted in a hurry.

If a malfunction of any piece of equipment occurs and it cannot be cleared at the moment, disrupt its power supply immediately if not sooner, in case it is about ready to burn out or something.

It all adds up to the necessity for a thorough understanding of the equipment on the part of the projectionist, so that he can operate it with a minimum of trouble, and clear stoppages as quickly as possible.

A Manual of Drive-in Design

(Continued from page 47)

tucky blue grass, and Washington bent, is the most satisfactory for all around use. This combination of seed is sold by one of the larger seed dealers and each of these grasses has a definite function to perform. The Redtop breaks ground about three days after planting and performs its share of the development of the lawn by holding the moisture in the ground and by protecting the slower germinating seeds from excessive heat.

In about 90 days the Kentucky blue grass breaks ground and provides additional protection to the Washington bent that will probably not make its appearance before spring. The Washington bent proceeds to mass its root structure to the point where it will squeeze practically all of the weed growth out of the lawn.

The regular Creeping bent is grown from tolons, or roots, and is not a good type of lawn for these large areas since it must be cut several times a week and must be sprinkled incessantly. It is also subject to various diseases that cause discolored patches to appear. Washington bent, on the other hand, is a seed-grown grass that has a fine blade, a dark green color, and develops a mass root formation that defies weeds.

When the construction budget is taxed to the limit so that funds for the landscaping are a trifle short, a pleasing effect can be obtained by seeding a grass border about ten feet wide along the edges of the drives and walks and then planting the remainder of the area with soy beans. These beans provide a dark green glossy, low-growing foliage that is pleasing to the eye and they are of such a hardy nature that little soil preparation is required. If the theatre is located in a rural area it is frequently possible to have a local farmer plant and harvest the beans in exchange for the crop.

Good landscaping cannot be maintained without water for sprinkling, so it is neces-

(Continued on next page)







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The World's Finest Fireworks
Greater brilliance, color, flash and noise.

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Use Burke Park Benches for watchful parents and your walk-in customers.

Approved by playground officials throughout the country.

Distributed in MOST territories by NATIONAL THEATRE SUPPLY. Branches in all principal cities.

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THE J. E. BURKE CO. FOND DU LAC, WISCONSIN

DRIVE-IN THEATRES
Increase Your Family Patronage!



Entertain the Children with the latest kiddie riding devices. Complete line of miniature trains, auto rides, pony rides, and airplane rides. Immediate delivery. Terms arranged.

KING AMUSEMENT CO.
Mt. Clemens, Mich.

A Manual of Drive-in Design

(Continued from preceding page)

sary to provide sufficient hose connections at convenient locations to reach all portions of the lawn with water. I have visited at least 50 drive-in theatres where there is no provision made for water except at the concession building. Have the plumbing contractor check your plans to be sure that there are sufficient hose connections and that the pipe sizes to the connections are adequate.

After the lawn has been decided upon, the next step is to determine the location of the hedges, fences, flower beds, shrubs, bushes and small trees. These various items should be laid out on paper so that the landscaping can be completed according to the plan. The use of large trees should be avoided unless they are already on the site as there is constant danger of damage to the theatre structures from falling limbs, blocked sewers, etc. Also large trees interfere with a proper view of the operation from the highway and are the cause of unsightly bare spots in the lawn.

Generally speaking, it is not good practice to plant continuous hedges along the edges of the entrance and the exit drives. Long, continuous rows of foliage create a monotonous appearance that is appropriate for a formal garden but is not snappy enough for a theatre operation. It is better for this type of planting to provide comparatively short sections of hedge and connect them by means of short lengths of ornamental fences, picket, rail, or chain. This type of planting pleases the eye and maintains a mechanical continuity that produces an outstanding job. Illustration No. 45 shows a few of the many types of ornamental fences that can be used advantageously with hedge planting. The most commonly used hedge shrubs are Privet for formal hedges and Cotonester for the rough, horizontal growing formations.

The location, size and type of flower beds and the location and grouping of shrubs and bushes is strictly a local problem and must be determined for each individual project. This statement is particularly true if the cost must be held to a minimum amount as most nurseries throughout the country usually have a sufficient overstock of some items that will be suitable for use in the drive-in theatre landscaping and which can be purchased at a reasonable price. It is advisable to have the nursery man plant such shrubs and have him guarantee to replace such items as may die.

For the smaller spreading trees there are the Box Wood, Japanese Yew, Juniper Pfitzer, Oleander and Rhododendrons, while for the taller, more slender types of trees the planting of Arbor Vitae, Red Cedar, White Fir and Colorado Spruce are recommended. These taller trees should, as a general rule, be pruned down to a height of not more than 20 feet.

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STANDEE SPEAKERS for Walk-In Seats, Refreshment Area, Back Ramps, etc. Transformer with impedance match of 2.500 or 7.500 Ohms.

SPEAKERS, complete or inside units only, for replacing damaged or stolen speakers. Complete with junction box for adding new ramps. Can match any impedance.

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EXIT DRIVEWAY LIGHTS small for fence-mount.

SCREEN COATING & MASKING. Order Now!
Prefab STEEL SCREEN TOWERS for Your Needs

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Here's the most novel and captivating playground device in years! Very inexpensive. Kids will BEG parents to take them to YOUR theatre often if you have Whirl-Aways. Build bigger attendance. Rugged steel construction, will last for years. Splendid muscle-builder, operates like rowing a boat. Pull on handles and round'n'round it goes.

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READERS' BUREAU

For further information regarding products advertised or mentioned in this issue, use the postage-paid reply cards below.

NEW EQUIPMENT and DEVELOPMENTS

Briefed from the full descriptions starting on page 53

Key Number

SILK SCREEN KIT FOR WINDOW CARDS.....P-739
Without experience the theatreman can make his own full-color signs and heralds with a kit for silk screen printing offered by the Naz-Dar Co.

POWER MOWERS FOR DRIVE-IN LAWNS.....P-740
Midwest Mower Corp. offers a choice of rotary or reel-type power mowers for drive-in maintenance.

ADJUSTABLE SCAFFOLDS FOR THEATRE WORK....P-741
Aluminum scaffolds that can be taken down and put up easily, designed to fit any theatre job, are introduced by the Patent Scaffolding Co.

WALL TILE MAKES REMODELING EASY.....P-742
Stainless steel wall tile, manufactured by the Ohio Can and Crown Co., are said to be ideal for redoing theatre restrooms and lounges.

LIQUID WAX EASY TO APPLY.....P-743
Nu Surfas Corp. wax which is applied by tipping the barrel container and letting the liquid flow over the floor, is said to cut costs and to be easy to apply to theatre floors.

AGGREGATE FOR PATCHING CONCRETE FLOORS...P-744
The Monroe Co., Inc., offers a new type of fine aggregate in a resurfacing material for concrete floors which is said to offer a perfect patching material to fill holes where chair anchor bolts have been removed.

FOUNTAIN DRINK DISPENSER IS SPEEDY.....P-745
The Ice-cooled Selmix drink dispenser takes up limited counter space, yet vends a drink every four seconds. Uniform carbonation is assured.

CANNED BARBECUE READY FOR SANDWICHES....P-746
Castleberry's Food Co. offers the drive-in showman tinned barbecue for quick, profitable sandwiches.

BOBTAIL FOUNTAIN FULLY EQUIPPED.....P-747
The Dallas Soda Fountain Co. is offering a new bobtail fountain with dry refrigeration.

SUMMER UNIFORMS FROM LIGHT MATERIAL.....P-748
Summer uniforms for concession personnel are offered by Angelica Uniform Co. in a new lightweight summer material which combines neatness with comfort.

RCA ANNOUNCES NEW CHAIRS.....P-749
Comfort and luxury are said to be combined in the design and styling of two new chair models recently put on the theatre market by RCA.

COMBINES POPCORN BOX WITH SCOOP.....P-750
A popcorn box which can be snapped into shape and doubles as scoop is offered by the Blevins Co.

Key Number

INTERCOM SYSTEM OPERATES AUTOMATICALLY..P-751
An intercom box which can be operated in "listen" and "talk" positions without manual adjustment is announced by Executone, Inc.

ACTIVATED CARBON PURIFIES AIR.....P-752
W. B. Connor Engineering Corp. has recently announced the Air Improver purifier for theatre restrooms. A small blower helps to circulate the room air as it is purified.

FABRIC TEXTURES IN NEW PLASTIC.....P-753
The strength, beauty and ease of maintenance of plastic upholstery material is combined with the texture of woven fabrics in a new line of chair covering materials offered by Firestone.

RUBBER PYLONS CARRY TRAFFIC SIGNS.....P-754
Molded rubber cones in bright colors are offered the drive-in showman by Interstate Rubber Products to use in directing patron traffic in ramp areas. Signs may be affixed to the top of the cones.

MAR-RESISTANT SURFACE FOR COUNTERS.....P-755
National Plastic Products Co. has recently announced a new laminated rosin-impregnated sheet material for use in concession counters. A variety of colors and patterns are available.

LITERATURE

Briefed from the descriptions on page 57

Key Number

QUARRY TILE SHOWN IN BOOKLET.....L-1357
Carlyle quarry tile by Mosaic Tile Co. is illustrated and described in a new eight-page booklet. The tile is ideal for several theatre uses.

SINGLE SHEETS DESCRIBE PEANUT PROGRAM....L-1358
Colorful single sheets issued by O. G. Pack Co. describe its bagged peanut program and merchandiser for drive-in theatre use. Testimonials are included.

BOOK SELLS POPCORN BENEFITS.....L-1359
Describing popcorn from a dietary standpoint, Manley, Inc. offers a beautifully produced book on the many energy and health benefits from eating popcorn.

RESTROOM CLEANLINESS DISCUSSED.....L-1360
Fort-A-Cide, as a method of keeping theatre restrooms sparkling and fresh, is described in literature of Toler & Byrne.

YEAR ROUND UNITS DESCRIBED.....L-1361
Compact combination units which heat a theatre in the winter and cool it in summer are described in current literature issued by the York Corp.

OFFERS CURRENT CARPET DATA.....L-1362
A new monthly publication of Thomas L. Leedom Co. called "The Loom" affords the theatreman up-to-date information on carpet facts.

BOOKLETS REVEAL COLORS AND PATTERNS.....L-1363
Plastic and ceramic tiles, their colors and patterns, are discussed in current literature of the Stylon Corp. The tiles are used for walls.

DESCRIBES A POPCORN MACHINE.....L-1364
Literature of Gold Medal Products Co. describes and lists specifications for its new Pop-A-Lot popcorn machine. Operation and maintenance are discussed.

LISTS CASHIERS' SUPPLIES.....L-1365
A pamphlet which illustrates, discusses and describes various items of equipment for theatre cashiers has recently been issued by the Abbott Coin Counter Co.

CATALOG FOR THEATRE BUILDERS.....L-1366
A catalog of equipment, controls and special operating devices for theatre curtains has been released recently by Vallen, Inc.

PLASTIC SURFACING FOR WALLS.....L-1367
The General Electric Co. has recently made available a 14-page brochure on Textolite, a plastic covering for theatre walls.

PRESENT CHILDREN'S RIDES.....L-1368
A variety of playground and amusement park rides to attract younger drive-in patrons are presented through single-sheets by the King Amusement Co.

HAND-OPERATED MERRY-GO-ROUND L-1369
A two-passenger merry-go-round which is self-powered is offered in literature of the Drive-In Theatre Mfg. Co.

PRESENTS DIMMING PROBLEMS.....L-1370
A discussion of problems in light dimming in theatres is presented in two new booklets released by Superior Electric Co.

MEETING THE AIR CONDITIONING PROBLEM.....L-1371
Control of air in a theatre with discussions of temperature regulation and the equipment needed for the job is presented in a recent book issued by the U. S. Air Conditioning Co.

CHECKLIST OF AIR FILTERS.....L-1372
A cataloging of air filters and their uses in various types of air conditioning systems is featured in a new piece of literature issued by Owens-Corning Fiberglas Corp.

DISPENSES BUTTER AUTOMATICALLY.....L-1373
The Buttermat dispenser of Superdisplay, Inc. is described in current literature. The unit measures a fixed amount of melted butter as a sales premium for theatre popcorn.

LIGHTED SIGN DIRECTS PATRONS.....L-1374
The Save-A-Man-Oscar device of Costas Enterprises is said to reduce payrolls by providing an effective, yet inexpensive, way of directing patron traffic in ramp areas.

HAND DRYERS FOR WASHROOMS.....L-1375
Electrically operated hand dryers for theatre washrooms are discussed and described with ample illustrations in recent literature of Electric Aire Engineering Corp.

How to Use These READERS' BUREAU COUPONS

1. Fill out completely a separate coupon for each New Equipment item, News article or Literature reference (above) which interests you. Likewise for each Advertising Product (reverse side of this sheet) about which you want more information. Put only one key number in each square.

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2. Use the outer card to request one to four items, both cards if requesting five to eight.

3. When you have filled out the coupons for each request, detach the postcards and mail. No postage needed in the U.S. (Affix stamp in Canada.)

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For literature on products advertised or mentioned in this issue, see other side of this sheet and read how to use the postcard coupons below.

PRODUCTS ADVERTISED IN THIS ISSUE

ADMISSION SIGNS
L. Bahn Co. 55-B
Edgar Bowman 57-B

ATTRACTION BOARDS AND LETTERS
Adler Silhouette Letter Co. 41-A
Poblocki & Sons Co. 59-B
Wagner Sign Service 29-A

BOXOFFICES
Poblocki & Sons Co. 59-B

CANDY
Chase Candy Co. 40-B
Hollywood Candy Co. 37-A

CARBONS
See Projector Carbons

CARBON SAVERS
Payne Products Co. (Cron-O-Matic) 44-A

CARPET
Bigelow-Sanford Carpet Co. 6-A
Karagheusian, Inc., A. & M. 15-A
Thomas L. Leedom Co. 13-A

CARPET CLEANING MATERIALS
Jerclaydon, Inc. 30-B
Magicleaner, Inc. 54-C

CARPET CUSHIONING
Sponge Rubber Products Co. 4-A

CONCESSION DISPLAY CASES & EQUIPMENT
Supurdisplay, Inc. 37-B

CONCESSION EQUIPMENT, DRIVE-IN
Walky Service Co. 34-B

CONCESSION CONTRACTORS
Sportservice Corp. 50-F

CURTAIN CONTROLS AND TRACKS
Automatic Devices Co. 38-B
Vallen, Inc. 57-A

DISPLAY FRAMES AND EASELS
Peoples Display Frame Co. 30-A

DRINK DISPENSERS, Soft Drinks
See Fountainettes

DRINKS, SOFT
Coca-Cola Co. 2-A
Dad's Root Beer Co. 39-B
Majestic Enterprises, Ltd. 34-A
Mission Dry Corp. 38-A

ELECTRIC POWER GENERATORS
D. W. Onan & Sons Co. 56-A

FIREWORKS for DRIVE-INS
Illinois Fireworks Co. 49-B
Liberty Display Fireworks Co. 50-A

FOUNTAINETTES
Dad's Root Beer Co. 39-B
Majestic Enterprises, Ltd. 34-A
Mission Dry Corp. 38-A

FOUNTAIN SYRUPS
See Drinks, soft

GUM, CHEWING
Wm. Wrigley Jr. Co. 35-A

ICE CREAM FREEZERS
Mills Industries, Inc. 39-A
Sweden Freezer Mfg. Co. 40-D

KIDDIE RIDES for DRIVE-INS
King Amusement Co. 50-C
Miniature Train Co. 49-C

LIGHTING CONTROLS, HOUSE & STAGE
Superior Electric Co. 22-A

LIGHTING for DRIVE-INS & PARKING LOTS
M. B. Austin Co. 48-A

MOTOR GENERATORS
Imperial Electric Co. 21-B

PLAYGROUND EQUIPMENT for DRIVE-INS
American Playground Device Co. 49-A
J. E. Burke Co. 50-B
Drive-In Theatre Mfg. Co. 50-D

PLUMBING FIXTURES
American Radiator-Standard Sanitary Corp. 31-A

POPCORN BOXES AND SACKS
Kontney Carton Co. 40-C
Manley, Inc. 32-A
Mellos Peanut Co. 40-A

POPCORN MACHINES
Manley, Inc. 32-A

POPCORN SCOOPS
Speed-Scoop 34-C

POPCORN SEASONING (OIL)
Manley, Inc. 32-A
C. F. Simonin's Sons, Inc. 36-A

POPCORN AND SUPPLIES
Manley, Inc. 32-A
Mellos Peanut Co. 40-A

POPCORN WARMERS
Hollywood Servemaster, Inc. 40-E

POSTER FRAMES AND EASELS
Peoples Display Frame Co. 30-A
Poblocki & Sons Co. 59-B

PROJECTION ARC LAMPS
Ashcraft Mfg. Co. 55-A
Strong Electric Co. 45-A

PROJECTION LENSES
Kollmorgen Optical Corp. 60-A

PROJECTION AND SOUND
The Ballantyne Co. 50-E
International Projector Corp. 1-BC
Wenzel Projector Corp. 60-B

PROJECTION AND SOUND SERVICE
RCA Service Co. 21-A

PROJECTOR CARBONS
National Carbon Co. 27-A

PROJECTOR PARTS
LaVezzi Machine Works 54-A

RECTIFIERS, PROJECTION
Strong Electric Corp. 59-A

REFRESHMENT CART, DRIVE-IN
Walky Service Co. 34-B

REEL-END SIGNALS
Ohio Products Co. 20-B

REWINDERS, FILM
Wenzel Projector Co. 60-B

RIDES—See Kiddie Rides

SCALES, PENNY WEIGHING, FORTUNE
Watling Mfg. Co. 24-A

SCREEN PAINT
Drive-In Theatre Mfg. Co. 50-D

SCREENS for INDOOR THEATRES
B. F. Shearer Co. 20-A
Vocalite Screen Corp. 56-B

SCREEN TOWERS for DRIVE-INS
Drive-In Theatre Mfg. Co. 50-D

SEAT CUSHIONING, FOAM RUBBER
Goodyear Tire & Rubber Co., Inc. 3-A

SEATING, CONVENTIONAL THEATRES
American Seating Co. 23-A
Griggs Equipment Co. 56-C
Heywood-Wakefield Co. 19-A
Ideal Seating Co. 57-C
Kroehler Mfg. Co. 5-A

SIGNS, DIRECTIONAL, Etc.
Edgar S. Bowman 57-B
Drive-In Theatre Mfg. Co. 50-D

SPEAKERS, IN-CAR, for DRIVE-INS
The Ballantyne Co. 50-E
Drive-In Theatre Mfg. Co. 50-D
International Projector Corp. 1-BC

SPOT LAMPS
Strong Electric Corp. 43-A

THEATRE FRONTS
Poblocki & Sons Co. 59-B

THEATRE EQUIPMENT AND SUPPLIES
National Theatre Supply 58-A
S.O.S. Cinema Supply Corp. 55-C

TICKET ISSUING EQUIPMENT
General Register Corp. 28-A
GoldE Mfg. Co. 59-C

TICKETS
Toledo Ticket Co. 30-C

VACUUM CLEANERS
National Super Service Co., Inc. 54-B

"WALK-IN" OUTDOOR THEATRES
The Ballantyne Co. 50-E

NOTE: The figures in the key number shown for each advertiser indicate also the page on which the advertisement of that firm will be found in this MODERN THEATRE issue. The whole key number, including the capital letter, must be used when filling in the postcard coupons below to obtain more information about the advertised product.

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Onan & Sons, Inc., D. W. 56-A
Payne Products Co. 44-A
Peoples Display Frame Co. 30-A
Poblocki & Sons 59-B
RCA Service Co. 21-A
Shearer Co., B. F. 20-A
Simonin's Sons, C. F., Inc. 36-A
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Speed-Scoop 34-C
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Strong Electric Corp. (Spot) 43-A
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Vocalite Screen Corp. 56-B
Wagner Sign Service 29-A
Walky-Service Co. 34-B
Watling Mfg. Co. 24-A
Wenzel Projector Co. 60-B
Wrigley Co., Wm. Jr. 35-A

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The MODERN THEATRE Section of BOXOFFICE (July 1951)

NEW EQUIPMENT & DEVELOPMENTS

Silk Screen Printing Kit Available to Theatres P-739



A moderately priced silk screen printing kit assembled especially for theatremen and containing lettering and designs cut on film, is now being offered by the Naz-Dar Co.

The film, on which various designs and lettering are cut, is then applied to the silk and any number from 10 to 1,000 can be simply and quickly printed. Six colors are furnished, with silk, frame, squeegee, film and an instruction booklet included.

Two Power Mower Units For Drive-In Maintenance P-740



Two models of power lawn mowers especially suitable for use at drive-in theatres are now available from Midwest Mower Corp.

The two units, the Model 90 rotary power mower and No. 60-21 reel-type power mower, are easily operated. The model 90 has an adjustable cutting height of from ¾ to two and one-half inches. The automatic clutch protects the engine crank shaft, while semi-pneumatic tires on ball-bearing wheels insure easy operation. The model 90 has a 20-inch cutting blade.

The No. 60-21 unit is built of rugged, reinforced cast steel, and has a four-cycle air-cooled engine. No pushing is required in this self-propelled unit, which is designed so that it throws grass away from the chain in cutting. The cutting height is adjustable from ½ to two inches.

FOR MORE INFORMATION USE Readers' Bureau Coupons, page 51

Aluminum Scaffolds a Help In Theatre Maintenance P-741



A new type of aluminum scaffold which meets the need for light, strong and easily moved scaffolding and features greater mobility and time-saving is introduced by Patent Scaffolding Co.

The scaffolds are equipped with casters and are available in sectional rolling and sectional ladder types. The sectional rolling scaffolds are available with an inside stairway or with a vertical ladder built into the frame. Interchangeability of parts simplifies erection. The units come in heights of from seven foot, four inches to 40 inches.

A ladder frame six feet high and 24 inches wide is the basic unit of a typical aluminum sectional ladder scaffolding. By a combination of ladders, diagonals and horizontal braces and guard rails, scaffolds of various heights can be erected to accurately fit the needs of specific jobs.

Stainless Steel Wall Tile For Theatre Restrooms P-742

A new type stainless steel wall tile for use in theatre restrooms is announced by Ohio Can and Crown Co.

The tile is said by the manufacturer not to crack, warp or fade and will not peel, flake or rust. It has as its base a specially treated heavy-gauge rust resistant steel and is given a double coat of enamel.

The tile is embossed to almost twice the depth of other metal tiles to give it added strength and enhance its appearance on the wall. It is available in eleven colors, plus dull and bright stainless steel.

Liquid Wax Reduces Maintenance Costs P-743



An easy-to-apply liquid wax which is said to reduce maintenance costs of wood, concrete, terrazzo, marble, ceramic tile, linoleum and cork floors from 50 to 75 per cent is introduced by the Nu Surfas Corp.

The new product is said to make floors water-resistant, grease-proof, stain-proof, mar-proof and to eliminate visible traffic lanes. The wax is available in one, five and 55-gallon containers and is composed of oil and solids blended to the consistency of water.

In treating the floors with the new wax, the floor is cleaned, the drum or container rolled into position and the wax allowed to flow out, thus flooding the area to be treated. An ordinary pushbroom may be used for spreading the wax. The wax averages approximately 100 square feet per gallon, two coats.

Improved Resurfacing Material For Concrete Patching P-744

An improved type of resurfacing and patching material for concrete floors, especially suitable for patching floor holes after old seat anchor bolts have been removed, is announced by the Monroe Co., Inc.

A finer aggregate has been added to the new material making it more effective as an overall floor resurfacer. The material is a dry powder made up of pulverized pure-oxidizing metal grains and four different kinds of aggregate, chemicals and setting agent ingredients. These combine to produce a surface with unusual resistance to wear, acids, oils, etc.

It is shipped by the manufacturer as a dry powder, and can be used by simply adding water and applying in much the same manner as concrete. Unlike new concrete, however, it bonds perfectly to old concrete surfaces.



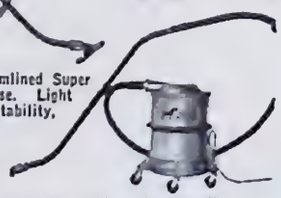
Projector parts made to highest precision standards—guaranteed interchangeable. Available through Independent Theatre Equipment Dealers everywhere.

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How to Cut the Cost of a Job That's Never Done



BEAT rising maintenance costs in your theatre. A Super Specialized Theatre Cleaner, and one man or woman to operate it, is a complete cleaning staff. Super theatre cleaning tools, positive pick-up, and easy portability enable the operator to clean everything everywhere quickly, easily and thoroughly—screen, sound equipment, box fronts, lamp house, upholstery, carpets and bare floors.



Model M—A streamlined Super for heavy duty use. Light weight, ready portability, simple operation.

Model QS—A Super quiet suction cleaner with multi-stage fans for powerful pickup. Easily portable on any kind of floor.



Model BP—All QS features plus wet pick-up. Shampooed carpets and floor coverings quick-dried where they lie; scrub water removed from bare floors.

The Super sees in the dark! Gobbles up popcorn faster than your patrons! Removes dirt from 100 air filters in 15 minutes! And many other feats that will amaze and please you. Any one of the three Super models will deliver complete satisfaction. Your supply dealer will be glad to demonstrate the Super right in your theatre. Or write.



NATIONAL SUPER SERVICE COMPANY, INC.
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SUPER SUCTION
SINCE 1911 ®
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"



NEW Rugs for OLD!
Amazing new MAGI-COL-R-FOAM works miracles on old, faded rugs, carpets, and upholstered furniture. Cleans, RE-DYES faded colors like magic.
This is something absolutely new. Send name on penny postcard today for full particulars—Free.

MAGICLEANER CO.
55 Jones St. Newark 3, N. J.

FOR YOUR CONVENIENCE . . .

Postage paid reply cards are provided on page 51 to bring you further data on products described or advertised in this issue.

Iced Selmix Dispenser Is Space Saver — P-745

A new space-saving iced Selmix drink dispenser which is said to produce a standard, uniform drink every four seconds, is introduced by the Pepsi-Cola Co.



The new dispenser measures only nine inches wide at counter level. The unit has a finish of baked enamel on heavy-gauge sheet steel. The drinks are iced to 40 degrees or less under normal conditions by the unit, which has 17 feet of stainless steel coil in a cast aluminum block.

All corners of the ice compartment are rounded for fast, easy cleaning. The carbonation level is maintained at all times with antifoam fins in the plastic nozzle. Nozzle snaps on or off for easy cleaning.

Beef and Pork Barbecue For Drive-In Concessions — P-746

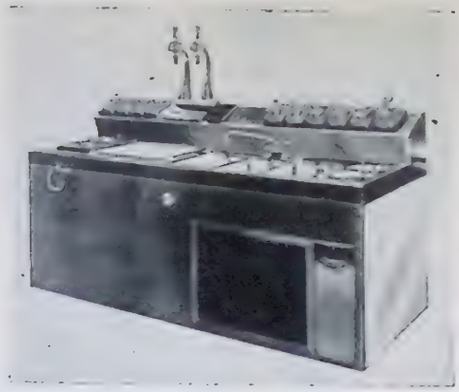
Genuine barbecue in cans for serving barbecue sandwiches at drive-in theatre concession stands is now available from Castleberry's Food Co.



Available in No. 2½ and No. 10 cans to meet the needs of small and large locations, the canned barbecue can be opened and used as needed, thus eliminating the possibility of spoilage or throwaway loss. It is ready to serve by merely warming the contents of the can.

The meats are cooked over open pits with oak and hickory coals to insure that the real barbecue flavor is sealed in the meats. Beef and pork are available.

Bobtail Soda Fountain Has Dry Refrigeration P-747



The Dallas Soda Fountain Co. introduces a new bobtail soda fountain known as the Hafer 78, which combines the features of the larger units, and is a self-contained unit with dry refrigeration.

The entire working surface is one piece of stamped stainless steel. Other working surfaces including storage compartment, syrup rail, dipper well, refuse chute and basin sinks are fabricated of heavy-gauge stainless steel. The entire unit is mounted on an electrically welded steel frame. The refrigeration unit is protected by sealed-in corkboard and Ultralite insulation.

Exclusive with the Hafer 78 is a nontip airspace drain board. The perforated surface of this stainless drain board is perfectly flat and sits about ¼-inch above the drain tray. Glasses will not fog as they often do on a corrugated drain. They drain and dry much quicker.

Being a self-contained unit, the installation cost is very low; all necessary is to attach a water line and drain, and plug in the electric cord.

Lightweight Uniform Cloth For Concession Personnel P-748



Aire-Lite cloth, a new lightweight uniform material especially designed for concession salespeople during the hot summer months is introduced by Angelica Uniform Co.

A lightweight version of the company's Monte cloth, Air-Lite weave is said to combine cool comfort with rugged durability. Pin-checked gingham arrows point up the importance of detail on the sanforized cloth uniform. A handy breast pocket is tucked beneath a left bodice arrow. The uniforms are available in aqua with brown pin-checked gingham trim, white with red pin-checked trim, rose with navy blue pin check and yellow with brown pin check.

Two New Chair Models Announced by RCA P-749

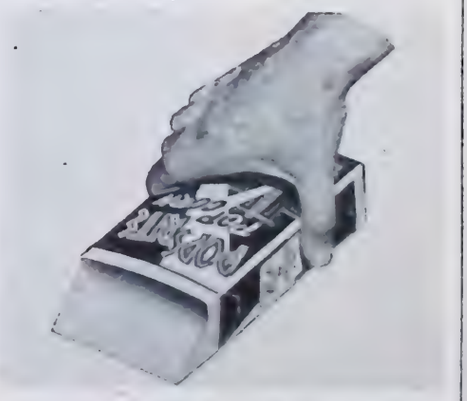


Two newly styled theatre chairs designed for greater comfort and luxury have been announced by the RCA theatre equipment division. The new chairs are variations of the popular International Model 2,000 with panel insert back.

The new model 2,300 has an unusually deep, comfortably curved, padded back. The padding consists of one and one-half inches of Tuflex, a new wood product that is said not to compress or mat together. The 24-inch back is made of 20-gauge steel and has a finished weight of 10 pounds.

Model 2,500 (shown above) follows the same general construction as model 2,300 except that spring construction is incorporated in the back, which is four inches deep. The springs are covered with a padding unit employing quilted cotton. The upholstered material is cemented and sewed to a steel rod which is curved to fit into the recess of the back.

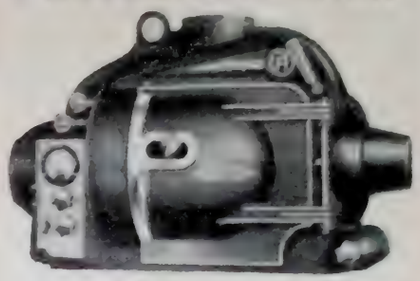
New Popcorn Box Doubles as Scoop P-750



A "scoop-flap" on its self-closing popcorn box to enable concession attendants to use the box itself as a popcorn scoop is a new development of the Blevins Popcorn Co. The new box is said to knock seconds off set-up time with its "scoop-fill-snap-lock" action, and is recommended for locations that enjoy a heavy volume of business within a short time.

The "Scoop" box is imprinted with the Blevins trade name, "Pops-Rite," and comes in two popular sizes.

THE ASHCRAFT C-70 PROJECTION LAMP



Suprex Projection at its best is obtained with the Ashcraft C-70. Either 7mm carbons from 45-50 amperes or 8mm up to 68 amperes.

Precision operation at all currents. Ball and Roller bearings throughout — 14" high speed reflector.

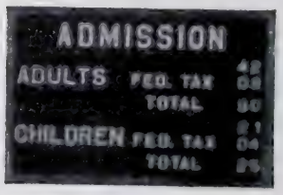
THE ASHCRAFT SELENIUM RECTIFIER
50 to 110 Amps.
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Suitable for all types of lamps. Long life — high efficiency and smooth operation.



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Dress up your stage!
ATTRACTIVE STAGE SETTINGS
at Equally Attractive Prices.
Send measurements of your stage.
CURTAIN CONTROLS with ¼HP MOTOR only $99.50
ALL STEEL CURTAIN TRACK, per ft. only $2.19



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Comfort—the minute they're occupied!

Their Beauty sparkles!

WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

Intercom Station Permits Automatic Operation — P-751

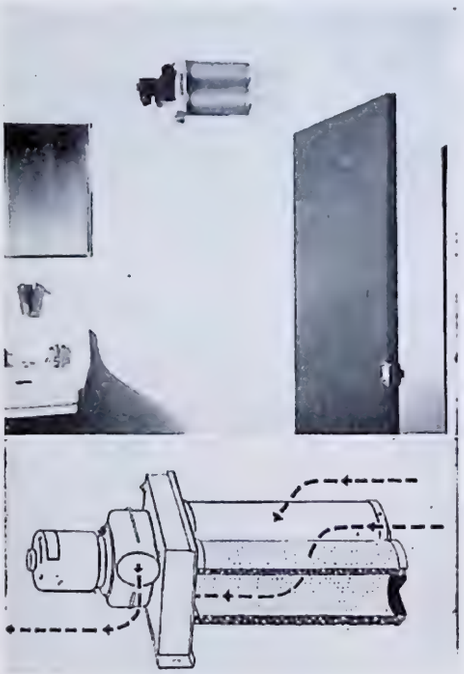
A new intercom station which incorporates a privacy lamp and eliminates the need of manual operation before a reply can be made, is introduced by Executone, Inc.

The new unit permits a user to be as much as twenty or thirty feet from the station, and hear and reply to all incoming calls without stopping work to approach or operate the station. The instant a master station opens the line to call, a plainly visible red lamp, located on the lower left hand front corner, illuminates brightly, notifying the user that the line is open, and preventing eavesdropping.

The station is six and one-half inches high, six inches wide, and three and one-half inches deep at the base. Of sturdy, die-cast metal, the unit is finished in attractive harmonizing metalustre bronze.

Air Purifier Introduced For Theatre Restrooms — P-752

A new activated carbon air purifier which is said to solve frequent air sanitation problems and is especially suitable for theatre restrooms has been introduced by W. B. Connor Engineering Corp.

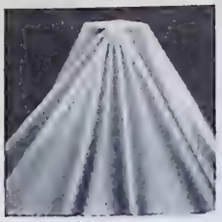


Called the Air Improver, the unit is essentially an indoor ventilation device and a fresh air generator. Continuously drawing the room air through activated carbon to remove any odors and discharging a steady stream of pure air, it adds to the normal air ventilation. The unit does not change the air in any way except to filter out impurities.

Design is extremely simple, consisting of two metal canisters containing three pounds of activated carbon, and a quiet, 3,000 rpm motor-blower which circulates the air at 60 cubic feet per minute.

In a room measuring 1,000 cubic feet this would mean that all the air in the space is completely purified three and one half times an hour.

Plastic Upholstery Fabrics For Theatre Decoration — P-753



The luxurious appearance and texture of a fine brocatelle have been duplicated in plastic in a new upholstery fabric introduced to the theatre market by Firestone Tire & Rubber Co.

Called Sea-Lace, the new pattern has remarkably accurate detail and a strong accentuated puff that catches highlights with unusual effect. Sea-Lace colors were developed to blend with modern and traditional decor and include the following: chartreuse, russet, silver gray, champagne, ice blue, pagoda green and sparkling red.

Trafficone Helps Direct Drive-In Traffic — P-754



A new type of traffic directional device is introduced as an economical and speedy way of directing patrons at drive-in theatres by Interstate Rubber Products Corp.

The new device, called Trafficone, is a cone-shaped traffic channeling barrier of all-rubber construction. It weighs two pounds, measures 18 inches in height. The diameter of the base is 11 inches.

The Trafficones are molded especially for Pilot adapter signs, reading "Keep Left," "Slow," etc., and have eyelets in the top for rope barricading of ramps. The body of the cone may also be lettered with any traffic safety or directional messages.

Laminate Surface Material For Concession Counters — P-755

A new high-pressure laminate surfacing material especially adaptable for use in concession counters, is introduced to the theatre market by the National Plastic Products Co.

Made by bonding resin-impregnated sheets under heat and high pressure to form a tough, colorful decorative material of intense hardness, the product is said to be resistant to stain, heat and mars and extremely easy to clean.

The laminates are made in sheet sizes up to 48x96 inches and in standard thicknesses of 1/16-inch. All sheets are furnished sanded, ready to apply. All colors and patterns are available in satin and mirror finishes.

For your convenience . . . Postpaid reply Cards on page 51 will bring added data on items in this issue.

LITERATURE

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Bureau postcard in this issue of The Modern Theatre.

L-1357—CARLYLE QUARRY TILE, an extremely durable natural clay tile combining beauty and utility indoors is presented in a colorfully illustrated, eight-page booklet now available from the Mosaic Tile Co. Various tile installations are shown in the brochure, and colors, sizes and patterns are illustrated in various charts.

L-1358—O. G. PACK ready-bagged peanuts and the hot peanut merchandiser are the subject of a two-color single-sheet recently published by the firm. The sheet gives full details on costs, specifications and colorful descriptions of the merchandiser and packages, with photos of both. Two letters from midwestern circuit officials who have used the unit are shown on one side of the sheet.



L-1359—"POPCORN IS A FOOD" is the title of a colorfully illustrated, informative booklet issued by Manley, Inc. By way of color charts, the booklet illustrates the abundance of iron, phosphorus, calcium protein in popcorn, and compares popcorn with other foods as to its calorie content. The final two pages of the brochure are devoted to the subject, "Six Easy Ways to Own a Manley Machine."

L-1360—THE FORT-A-CIDE sanitizer and deodorizer for sanitary maintenance in theatre restrooms is the subject of a two-color booklet available from Toler & Byrne. Outstanding qualities of the liquid sanitizer are listed and the story of its development is detailed.

L-1361—THE YORK CORP. has published a new colorful booklet introducing its two-in-one air conditioners. Exclusive features of the conditioner are described in detail with diagrams to explain the operation of the cooling system. The units are illustrated and specifications are given.

L-1362—UP-TO-THE-MINUTE carpet data is now available to theatremen each month through an attractive external house organ published by the Thomas L. Leedom Co. "The Loom" contains pages of photographs showing various carpet installations together with factual data about the firm's custom design service and newest patterns. Books are available on request.

L-1363—STYLON PLASTIC AND CERAMIC tiles are discussed in three handsomely illustrated booklets now available from the Stylon Corp. as a guide in selecting wall covering materials. Each of the booklets contains a color chart showing shades and patterns of tile available. An accompanying brochure is devoted to Stylon mirrors and accessories, while still another pamphlet, the Stylon News, contains personal news about the tile firm.

L-1364—THE NEW POP-A-LOT popcorn machine is introduced in a four-page pamphlet recently published by Gold Medal Products Co. Front and side views of the popping unit are shown, and the new features incorporated in the unit are discussed in detail. Maintenance methods, specifications and operation of the unit are also discussed.

L-1365—AUTOMATIC COIN CHANGERS, colored tubular coin wrappers, aluminum currency trays and cashier's supplies are featured in a pamphlet issued by Abbott Coin Counter Co. The various currency units are illustrated and described and a sample of the tubular coin wrappers is inserted in the book.

L-1366—A HANDSOME BOUND 1951 catalog presenting curtain controls, tracks and special operating devices, is now available from Vallen, Inc. The 15-page catalog, printed in two colors, gives specification and installation data on the firm's line of equipment. The booklet is available on request to architects, engineers, builders and others interested in stage and theatre construction.

L-1367—TEXTOLITE PLASTICS SURFACING is the subject of 14-page, colorful brochure published by General Electric. Typical installation jobs are shown, and construction details for various installations are contained. A three-page insert color chart graphically illustrates patterns and color styles of the plastic material.

L-1368—A VARIETY OF KING AMUSEMENT Co. kiddie rides are presented in a series of four colorful single-sheets recently issued by the playground equipment firm. The supersonic rocket, fire engine, pony and cart and speed boat rides are all discussed and illustrated. A fifth single-sheet is devoted to light towers and fences for playground areas. An up-to-date price list is also contained.

L-1369 — THE WHIRL-A-WAY self-propelled merry-go-round for drive-in playgrounds is the subject of a single sheet available from Drive-In Theatre Mfg. Co., Inc. Special innovations, specifications, operation methods and an illustration of the unit are contained.

Reveals New Success Formula: High "IQ" Makes High Receipts

It's the "IQ" (Illusion Quotient) of the physical theatre that's important when you're trying to build patronage at your boxoffice.

This was indicated recently when a trade survey showed that poor theatres, not poor films, are chiefly responsible for poor boxoffice receipts.

If the Illusion Quotient of the theatre is as high as the "IQ" of the films, it's a lot easier to get patrons back again and again, say the experts.

There's no easier, quicker way to build a high "IQ" in your theatre than by giving the stage a face lifting—particularly the curtain control equipment which opens the door on illusion in any theatre.

Replace the time-worn, obsolete equipment now with Vallen curtain track, controls and special operating devices. To help you do the job at the lowest possible cost, Vallen will give you free, no-obligation engineering counsel.

Just send your stage measurements and specifications to Vallen for suggestions that have 35 years of inspired research and practical knowledge behind them. Write today to Vallen, Inc., Akron 4, Ohio.

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Universal chairs
effect big savings for you.
• NEW DURABILITY
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- ☐ Complete Remodeling
- ☐ Decorating
- ☐ Drink Dispensers
- ☐ Drive-In Equipment
- ☐ Lighting Fixtures
- ☐ Plumbing Fixtures
- ☐ Projectors
- ☐ Projection Lamps
- ☐ Seating
- ☐ Signs and Marquees
- ☐ Sound Equipment
- ☐ Television
- ☐ Theatre Fronts
- ☐ Vending Equipment

☐ Other Subjects .....

Theatre ..... Seating Capacity .....

Address .....

City ..... State .....

Signed .....
(Owner-Manager)



L-1370—POWERSTAT LIGHT DIMMING equipment is the subject of two new attractive and informative booklets available on request from Superior Electric Co., Special advantages in using the light dimming equipment are shown in various illustrations, and the equipment line is illustrated and described fully. A special section in the second booklet is devoted to selecting a dimmer.

L-1371—"PRACTICAL POINTERS on Air Conditioning," a 16-page booklet for both layman and expert, covering all phases of air treatment and air handling, has just been published by the United States Air Conditioning Corp.

The new, liberally illustrated booklet describes the properties of air, the problems of its control and the application of diversified types of equipment to solve these problems.

L-1372—A REVISED CATALOG of air filter sizes for air conditioning units has been announced by Owens-Corning Fiberglas Corp.

The 16-page booklet is being made available by the company through manufacturers of air conditioning equipment to their distributor and dealer organizations to expedite and simplify ordering of air filters.

Included are sizes and number of filters required for air conditioning units manufactured by 31 companies. Equipment is listed under manufacturer's identification numbers to facilitate ordering of filters. Owens-Corning manufactures Dust-Stop filters.

L-1373—AN ATTRACTIVE SINGLE-SHEET issued by Supurdisplay, Inc., describes its new Buttermat dispenser unit for measuring hot, melted butter out in servings to be added to theatre popcorn. Claiming increases of 50 to 90 per cent in gross sales as a result of using the dispenser, Supurdisplay quotes specifications and illustrates materials of construction. The unit is designed for counter-top operation and is said to put out 75 servings of butter per minute.

L-1374—THE "SAVE-A-MAN OSCAR" device used to reduce personnel required to direct the parking of patrons' cars at the drive-in is described and illustrated in a new folder of Costas Enterprises, Inc.



L-1375 — ELECTRIC-AIRE ENGINEERING Corp. has prepared and printed a new, fully illustrated catalog describing its line of hand dryers for installation in theatre restrooms. The catalog contains informative and technical data, including specifications, installation procedures and operation methods.

about PEOPLE / and PRODUCT

WILLIAM A. BUCKMAN has joined Pabco Products, Inc. as assistant to the vice-president in charge of marketing, H. J. Lilleston. Buckman will concentrate on specific marketing problems for the various Pabco sales divisions, working in collaboration with various product sales managers involved.

A DIVIDEND of $1.00 per share on the four per cent cumulative convertible preferred stock, and a 15-cent per share dividend on common stock was declared at a meeting of the board of directors of Pabco Products, Inc., held recently.

DAVID E. FEINBERG has been appointed a vice-president of the United States Air Conditioning Corp. Since 1949 Feinberg has been manager of the company's refrigeration division, and is now serving as coordinator of the company's defense production activities.

HEADQUARTERS OFFICES of the Society of Motion Picture and Television Engineers moved recently to enlarged quarters in New York City. In announcing that the engineers would occupy the fifth floor of the American Radiator building, Peter Mole, Society president, cited recent membership growth and increased activity among numerous engineering committees as the compelling reason for current expansion and the resulting move.

SALES OF RCA theatre screens for the first quarter of 1951 have exceeded those of any quarter recorded in the company's history, it was reported recently by J. F. O'Brien, sales manager of the theatre, sound and visual equipment of the RCA engineering products department.

NEW EVIDENCE of the expanding European market for air conditioning equipment was revealed recently by the appointment of manufacturer's representatives in Greece and Italy by the United States Air Conditioning Corp. R. A. Villacres reported that Creon Kyriokidis of Athens, Greece, and Azienda Reppresentanze, Tecniche Industriale, Bologna, Italy, have been named exclusive representatives and distributors for the complete line of USAIRCO equipment in those countries.



Milton R. MacDonald

THE AMERICAN SEATING CO. announces the appointment of Milton R. MacDonald to the position of installation superintendent for the New York City area, a position made available when Ted R. Combs was transferred to the Grand Rapids plant, where he will act as installation engineer.



A CRETORS new Hollywood Junior 55 popper was given Mrs. Hattie C. Hill and her Kappa Sigma Pi youngsters by Tommy Bartlett of NBC's coast-to-coast "Welcome Travelers" radio broadcast recently. The group, shown above, crowded around the big prize with Bartlett, pictured at left.

THE FORMICA CO., manufacturer of laminated plastics, is pressing its campaign for proper brand name recognition with a mailing to 31,500 individuals and firms who employ the Formica name in advertising, editorial work or trade relations.

The current mailing is a replica of a school slate. It points out that while types of things are spelled with lower case letters, Formica is a brand name and should be capitalized.

PURCHASE OF THE VICTOR Animatograph Corp., a major manufacturer of 16mm motion picture equipment, was announced recently by Samuel G. Rose, former president of the firm and 16mm industry pioneer.

The firm has been operated as a division of the Curtiss-Wright Corp. for the past five years. As president and treasurer of Victor Animatograph, a newly formed corporation, Rose will resume active administration. Sales and service will continue from his headquarters.

STEWART E. LAUER, president of the York Corp., recently announced the election of Richard T. Nalle to the board of directors of the air conditioning and refrigeration firm. Nalle, who fills the vacancy on the board created by the death of William S. Shipley, is president of the Midvale Co., president of the Franklin Institute and manager of the Philadelphia Savings Fund society.

STEWART E. LAUER, president of York Corp., recently announced the election to the board of directors of John R. Hertzler, vice-president and general sales manager; J. Keith Louden, vice-president and assistant to the president; and E. P. Vanderwicken, vice-president and treasurer.

According to Lauer, these new directors will fill vacancies caused by the death of Walter Geist, former president of Allis Chalmers and by the resignations of John S. McMartin and Llewellyn Williams, veteran board members.

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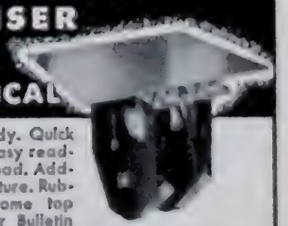
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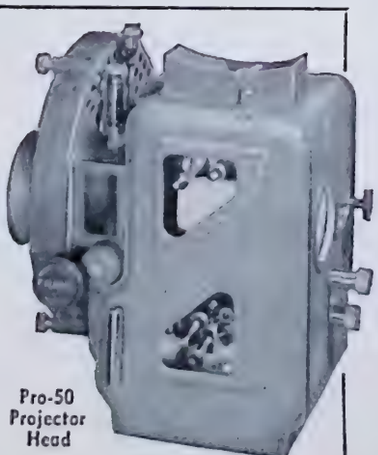
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Milt Sherman

THE RADIANT MFG. CORP. has announced the appointment of Milt Sherman as advertising manager of the firm. Sherman will be in complete charge of all advertising for both the Radiant Mfg. Corp. and the Radiant Specialty Corp.

THE OUTRIGHT PURCHASE of the Bergen Wire Rope Co. was announced recently by Reeves Soundcraft Corp. Hazard E. Reeves, head of the latter firm, said the Bergen Wire Rope Co., one of the large manufacturers of specialty wire in the country, would be operated as a wholly owned subsidiary of the Soundcraft Corp.

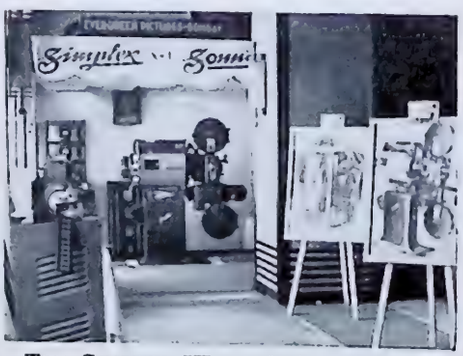
THE APPOINTMENT OF Alden E. Fork as sales promotion manager of the bottling division of the Orange-Crush Co. has been announced recently by R. M. Horsey, executive vice-president.

Having directed advertising activities since June of 1949, Fork will now assume the responsibility of sales promotion and merchandising functions in connection with bottling operations.

AT THE ANNUAL MEETING of the western Michigan chapter of the American Society for Metals, held recently, Harvey L. Bouwkamp, chief manufacturing engineer for the American Seating Co. was elected Society chairman for the coming year.

T. R. MORGAN, western regional manager of Pabco Products, Inc. recently announced the appointment of Rice Supply, Inc. as wholesale distributor for Pabco floor coverings.

EASTMAN KODAK CO. recently distributed a wage dividend of approximately $18,000,000 to about 45,000 employes. The 1950 wage dividend was the largest total amount in the 39-year history of the plan at Kodak.



THE SIMPLEX XL projector and sound system was shown to Indian theatremen for the first time recently at an exposition of theatre equipment held at the Taj Mahal hotel, Bombay, India. The display was sponsored by Evergreen Pictures, Bombay, who handle the Simplex line of equipment for National Theatre Supply.

In addition to the attractive and interesting display shown above, Evergreen focused attention on the exhibit with large and widespread newspaper advertising and ample descriptive literature.

BOXOFFICE BOOKINGUIDE

Alphabetical Index of Feature Releases

A time-saving guide for exhibitors who know a picture's title, but not its distributor. Month of release adds to the facility. Pertinent booking data on all of these pictures, in the order of release by company, appears in the Feature Chart.

A

Abbott and Costello Meet the Invisible Man (U-I) ....Mar.
Abilene Trail (Mono).....Feb.
According to Mrs. Hoyle (Mono) .....May
Ace in the Hole (Para)....July
Air Cadet (U-I).....Mar.
Al Jennings of Oklahoma (Col) .....Mar.
Alice in Wonderland (RKO)..Aug.
All About Eve (20-Fox)...Nov.
Along the Great Divide (WB) .....June
American Guerrilla in the Philippines (20-Fox)....Dec.
Apache Drums (U-I).....June
Appointment With Danger (Para) .....May
As Young as You Feel (20-Fox) .....June
At War With the Army (Para) .....Jan.

B

Badman's Gold (UA).....Apr.
Bandit Queen (LP).....Dec.
Bedtime for Bonzo (U-I)..Feb.
Belle Le Grand (Rep).....Jan.
Best of the Badmen (RKO) .....June
Between Midnight and Dawn (Col) .....Oct.
Big Gusher (Col).....July
Bird of Paradise (20-Fox)..Mar.
Blazing Bullets (Mono)....May
Blazing Sun, The (Col)....Nov.
Blue Blood (Mono).....Jan.
Blue Lamp, The (UA)....Mar.
Blues Busters (Mono).....Oct.
Bonanza Town (Col).....July
Border Outlaws (UA).....Nov.
Border Rangers (LP).....Oct.
Born Yesterday (Col).....Feb.
Bowery Battalion (Mono)..Jan.
Branded (Para).....Jan.
Brave Bulls, The (Col)....May
Breakthrough (WB).....Dec.
Buckaroo Sheriff of Texas (Rep) .....May
Bullfighter and the Lady (Rep) .....May

C

Cairo Road (UA).....July
California Passage (Rep)...Dec.
Call of the Klondike (Mono) Dec.
Call Me Mister (20-Fox)...Feb.
Canyon Raiders (Mono)....Apr.
Captain Horatio Hornblower (WB) .....Aug.
Casa Manana (Mono).....June
Cassino to Korea (Para)...Oct.
Cattle Drive (U-I).....Aug.
Cavalry Scout (Mono).....May
Cause for Alarm (MGM)...Feb.
Chain Gang (Col).....Nov.
Cherokee Uprising (Mono)..Oct.
China Corsair (Col).....June
Circle of Danger (UA)....Mar.
Cloudburst (UA) .....Aug.
Colorado Ambush (Mono)...Jan.
Comin' Round the Mountain (U-I) .....July
Company She Keeps, The (RKO) .....Jan.
Copper Canyon (Para).....Oct.
Counterspy Meets Scotland Yard (Col) .....Feb.
Cry Danger (RKO).....Feb.
Cuban Fireball (Rep).....Mar.
Cyclone Fury (Col).....Aug.
Cyrano de Bergerac (UA)..July

D

Dakota Kid, The (Rep).....July
Dallas (WB) .....Dec.
Danger Zone (LP) .....Apr.
Dark City (Para).....Oct.
Dark Highway (RKO).....Aug.
Dear Brat (Para) .....June
Deported (U-I) .....Nov.
Dial 1119 (MGM).....Nov.
Disc Jockey (Mono).....July
Double Crossbones (U-I)...Apr.
Double Deal (RKO).....Jan.

E

Elephant Stampede (Mono)..Aug.
Emergency Wedding (Col)..Nov.
Enforcer, The (WB).....Feb.
Excuse My Dust (MGM)...June
Experiment Alcatraz (RKO)..Nov.

F

Fabiola (UA) .....June
Father's Little Dividend (MGM) .....Apr.
Father's Wild Game (Mono) Dec.
Father Takes the Air (Mono) .....June
Fat Man, The (U-I).....May
Fighting Coast Guard (Rep) .....June
Fingerprints Don't Lie (LP) .....Feb.
Fireball, The (20-Fox)....Oct.
First Legion, The (UA)....May
Flame of Stamboul (Col)...Mar.
Flying Leathernecks (RKO)..Aug.
Flying Missile, The (Col)...Jan.
Follow the Sun (20-Fox)..May
Footlight Varieties (RKO)..Apr.
For Heaven's Sake (20-Fox).Dec.
Fort Dodge Stampede (Rep)..Aug.
Fort Savage Raiders (Col)..Mar.
Fort Worth (WB).....July
Four in a Jeep (UA).....Aug.
14 Hours (20th-Fox).....Apr.
Francis Goes to the Races (U-I) .....July
Frenchie (U-I) .....Jan.
Frisco Tornado (Rep).....Oct.
Frogmen, The (20-Fox)....July
Fugitive Lady (Rep).....Aug.
Fuller Brush Girl, The (Col).Oct.
Fury of the Congo (Col)...Apr.

G

Gambling House (RKO)....Jan.
Gasoline Alley (Col).....Jan.
Gene Autry and the Mounties (Col) .....Jan.
Ghost Chasers (Mono).....Apr.
G. I. Jane (LP).....July
Glass Menagerie, The (WB).Oct.
Go for Broke! (MGM).....May
Golden Salamander, The (UA) .....Dec.
Goodbye, My Fancy (WB)..May
Great Caruso, The (MGM).Apr.
Great Manhunt, The (Col)..Jan.
Great Missouri Raid, The (Para) .....Feb.
Groom Wore Spurs, The (U-I) .....Mar.
Grounds for Marriage (MGM) .....Jan.
Guy Who Came Back, The (20th-Fox) .....July
Gypsy Fury (Mono) .....Mar.

H

Half Angel (20-Fox).....June
Halls of Montezuma (20-Fox) .....Jan.
Hamlet (U-I) .....Oct.
Happy Go Lovely (RKO)....July
Hard, Fast and Beautiful (RKO) .....June
Harriet Craig (Col).....Nov.
Harvey (U-I) .....Jan.
Havana Rose (Rep).....Aug.
Heart of the Rockies (Rep).Mar.
He Ran All the Way (UA)..July
Her First Romance (Col)...May
He's a Cockeyed Wonder (Col) .....Dec.
Highway 301 (WB).....Jan.
Highwayman, The (Mono)..Aug.
His Kind of Woman (RKO)..July
Hit Parade of 1951 (Rep)..Oct.
Holiday Rhythm (LP).....Oct.
Hollywood Story (U-I)....June
Home Town Boy (LP).....Aug.
Home Town Story (MGM)..May
Honeychile (Rep) .....Aug.
Hoodlum, The (UA).....June
Hot Rod (Mono).....Oct.
House on Telegraph Hill (20-Fox) .....June
Hunt the Man Down (RKO) Jan.
Hurricane Island (Col).....July

I

I Can Get It for You Wholesale (20-Fox) .....Apr.
I Was an American Spy (Mono) .....Apr.
I Was a Communist for the FBI (WB) .....May
I'd Climb the Highest Mountain (20-Fox) .....Feb.
I'll Get By (20-Fox).....Oct.
In Old Amarillo (Rep).....May
Inside Straight (MGM)....Mar.
Inside the Walls of Folsom Prison (WB) .....June
Insurance Investigator (Rep) .....Mar.
Iron Man (U-I) .....Aug.

J

Jackpot, The (20-Fox)....Nov.
Joan of Arc (RKO).....Nov.
Joe Palooka in the Squared Circle (Mono) .....Nov.
Jungle Headhunters (RKO).June

K

Kangaroo Kid, The (UA)...Oct.
Kansas Raiders (U-I).....Nov.
Katie Did It (U-I).....May
Kentucky Jubilee (LP)....May
Kefauver Crime Investigation (20-Fox) .....Apr.
Killer That Stalked New York (Col) .....Dec.
Kim (MGM) .....Jan.
Kind Lady (MGM).....June
King Solomon's Mines (MGM) .....Nov.
Kon-Tiki (RKO) .....Apr.
Korea Patrol (UA).....Jan.

L

Last of the Buccaneers (Col) .....Oct.
Last Outpost, The (Para)...May
Law and the Lady (MGM)..July
Law of the Badlands (RKO) .....Jan.
Leave It to the Marines (LP)Aug.
Lemon Drop Kid, The (Para) .....Apr.
Let's Dance (Para).....Nov.
Let's Go Navy (Mono).....July
Lightning Guns (Col).....Dec.
Lightning Strikes Twice (WB) .....Mar.
Lion Hunters, The (Mono)..Mar.
Little Big Horn (LP).....June
Long Dark Hall, The (UA)..Apr.
Lorna Doone (Col).....June
Lost Continent, The (LP)..July
Lucky Nick Cain (20-Fox)..Mar.
Lullaby of Broadway (WB)..Mar.

M

"M" (Col) .....Mar.
Ma and Pa Kettle Back on the Farm (U-I) .....Apr.
Macbeth (Rep) .....Nov.
Mad Wednesday (RKO).....Oct.
Magnificent Yankee, The (MGM) .....Feb.
Man From Planet X, The (UA) .....Apr.
Man From Sonora (Mono)..Mar.
Man Who Cheated Himself, The (20-Fox) .....Jan.
Man With My Face (UA)..June
Mark of the Renegade (U-I).Aug.
Mask of the Avenger (Col)..July
Mask of the Dragon (LP)..Mar.
Mating Season, The.....Mar.
Milkman, The (U-I).....Nov.
Million Dollar Pursuit (Rep) .....May
Miniver Story, The (MGM).Oct.
Missing Women (Rep).....Feb.
Missourians, The (Rep)....Nov.
Mister Drake's Duck (UA)..Aug.
Mister 880 (20-Fox).....Oct.
Mister Universe (UA).....Jan.
Modern Marriage, A (Mono).Oct.
Molly (Para) .....Apr.
Montana Desperadoes (Mono) .....June
Mr. Belvedere Rings the Bell (20-Fox) .....Aug.
Mr. Music (Para).....Dec.
Mrs. O'Malley and Mr. Malone (MGM) .....Dec.
Mudlark, The (20th-Fox)....Jan.
My Forbidden Past (RKO)..Apr.
My Outlaw Brother (UA)..Mar.
My True Story (Col).....Mar.
Mystery Submarine (U-I)..Dec.

N

Naughty Arlette (UA)....Mar.
Navy Bound (Mono).....Mar.
Nevada Badmen (Mono)....May
Never a Dull Moment (RKO) .....Nov.
Never Trust a Gambler (Col) Aug.
New Mexico (UA).....May
Next Voice You Hear . . . , The (MGM) .....Oct.
Night Into Morning (MGM) June
Night Riders of Montana (Rep) .....Feb.
No Highway in the Sky (20-Fox) .....Aug.
No Questions Asked (MGM) .....June
No Way Out (20-Fox).....Oct.
North of the Great Divide (Rep) .....Nov.

O

Obsessed (UA) .....Aug.
Odette (UA) .....May
Of Men and Music (20-Fox) Mar.
Oh! Susanna (Rep).....Mar.
Oklahoma Justice (Mono)..Aug.
Oliver Twist (UA).....Apr.
On Moonlight Bay (WB)....July
On the Loose (RKO).....July
On the Riviera (20-Fox)...May
One Minute to Twelve (UA) Oct.
One Too Many (Hallmark) Jan.
Only the Valiant (WB)...Apr.
Operation Disaster (U-I)...Feb.
Operation Pacific (WB)....Jan.
Operation X (Col).....Feb.
Outlaw Gold (Mono).....Nov.
Outlaws of Texas (Mono)..Dec.
Outrage (RKO) .....Oct.

P

Pagan Love Song (MGM)...Dec.
Painted Hills, The (MGM)..May
Pardon My French (UA)....July
Passage West (Para) .....July
Payment on Demand (RKO).Mar.
Peking Express (Para).....Aug.
People Against O'Hara (MGM) .....Aug.
Pickup (Col) .....Aug.
Pier 23 (LP) .....Apr.
Prairie Roundup (Col).....Jan.
Prehistoric Women (UA)...Nov.
Prelude to Fame (U-I)...Dec.
Pride of Maryland (Rep)...Jan.
Prince Who Was a Thief (U-I) .....July
Prowler, The (UA).....May
Pygmy Island (Col).....Nov.

Q

Quebec (Para) .....Apr.
Queen for a Day (UA)....Apr.

R

Raiders of Tomahawk Creek (Col) .....Oct.
Raton Pass (WB) .....Apr.
Rawhide (20-Fox) .....May
Redhead and the Cowboy, The (Para) .....Mar.
Revenue Agent (Col).....Feb.
Rhythm Inn (Mono).....Feb.
Rich, Young and Pretty (MGM) .....Aug.
Ridin' the Outlaw Trail (Col) .....Mar.
Right Cross (MGM).....Oct.
Rio Grande (Rep).....Nov.
Rio Grande Patrol (RKO)...Oct.
Roaring City (LP).....May
Rocky Mountain (WB).....Nov.
Rodeo King and the Senorita (Rep) .....July
Rough Riders of Durango (Rep) .....Dec.
Rogue River (UA).....Nov.
Rookie Fireman, The (Col)..Oct.
Royal Wedding (MGM)....Mar.
Rustlers on Horseback (Rep) Oct.

S

Saddle Legion (RKO).....Apr.
St. Benny, the Dip (UA)...June
Samson and Delilah (Para).Mar.
Santa Fe (Col) .....Apr.
Savage Drums (LP).....June
Scarf, The (UA).....Apr.
Sealed Cargo (RKO).....May
Second Face, The (UA)...Oct.
Second Woman, The (UA)..Mar.
Secret of Convict Lake, The (20-Fox) .....Aug.
Secrets of Monte Carlo (Rep) .....June
September Affair (Para)...Feb.
Short Grass (Mono) .....Dec.
Show Boat (MGM).....July
Sierra Passage (Mono).....Dec.
Silver Canyon (Col).....June
Silver City Bonanza (Rep).Mar.
Sirocco (Col) .....July
Skipalong Rosenbloom (UA) Apr.
Smuggler's Gold (Col).....May
Smuggler's Island (U-I)....May
Snake River Desperadoes (Col) .....May
So Long at the Fair (UA)..Mar.
Soldiers Three (MGM)....Apr.
South of Caliente (Rep)....Aug.
Southside 1-1000 (Mono)..Nov.
Spoilers of the Plains (Rep) Feb.
Stage to Tucson (Col).....Jan.
Stars in My Crown (MGM).Nov.
Steel Helmet, The (LP)....Feb.
Stop That Cab (LP).....Mar.
Storm Warning (WB).....Feb.
Strangers on a Train (WB) June
Strictly Dishonorable (MGM) July
Strip, The (MGM).....Aug.
Sugarfoot (WB) .....Mar.
Sun Sets at Dawn, The (UA) .....Jan.
Sword of Monte Cristo (20-Fox) .....Mar.

T

Take Care of My Little Girl (20-Fox) .....July
Tall Target, The (MGM)....Aug.
Target Unknown (U-I).....Feb.
Tarzan's Peril (RKO).....Mar.
Teresa (MGM) .....July
Texan Meets Calamity Jane, The (Col) .....Nov.
Texans Never Cry (Col)....Mar.
Texas Rangers, The (Col)..June
That's My Boy (Para).....Aug.
They Were Not Divided (UA) Feb.
Thing From Another World, The (RKO) .....Mar.
13th Letter, The (20-Fox).Feb.
Three Desperate Men (LP)..Jan.
Three Guys Named Mike (MGM) .....Mar.
Three Husbands (UA).....Nov.
Three Secrets (WB).....Oct.
Three Steps North (UA)...June
Thunder in God's Country (Rep) .....Apr.
Tokyo File 212 (RKO).....May
Tomahawk (U-I) .....Feb.
To Please a Lady (MGM)..Oct.
Tougher They Come, The (Col) .....Dec.
Trail of Robin Hood (Rep).Dec.
Trio (Para) .....June
Tripoli (Para) .....Nov.
Try and Get Me (UA).....May
Two Flags West (20-Fox)..Nov.
Two Gals and a Guy (UA)..June
Two Lost Worlds (UA)....Oct.
Two of a Kind (Col).....July
Two Weeks With Love (MGM) .....Nov.

U

Undercover Girl (U-I).....Dec.
Under Mexicali Stars (Rep) Nov.
Under the Gun (U-I).....Jan.
Up Front (U-I).....Apr.

V

Varieties on Parade (LP)...July
Valentino (Col) .....Apr.
Vengeance Valley (MGM)..Feb.
Vendetta (RKO).....Dec.
Vicious Years, The (Mono)..Feb.

W

Walk Softly, Stranger (RKO) .....Oct.
Warpath (Para) .....Aug.
Watch the Birdie (MGM)..Jan.
Wells Fargo Gunmaster (Rep) .....May
West Point Story, The (WB) Nov.
When I Grow Up (UA)...Apr.
When the Redskins Rode (Col) .....May
Where Danger Lives (RKO).Nov.
Whirlwind (Col).....Apr.
Whistle at Eaton Falls, The (Col) .....Aug.
Wicked City, The (UA)....Jan.
Woman on the Run (U-I)..Oct.
Women With No Names (LP) .....Aug.
Wyoming Mail (U-I).....Oct

Y

Yank in Korea, A (Col) ..Mar.
Yes Sir, Mr. Bones (LP)..July
You're in the Navy Now (20-Fox) .....Apr.
Yukon Manhunt (Mono)....July

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

An open forum in which, for the most part, exhibitors report on subsequent-run showings of pictures. One (*) denotes a new contributor; two (**) is one who has been reporting for six months or longer; three (***) a regular who has been reporting for one year or more. These columns are open to all exhibitors.

COLUMBIA

Born Yesterday (Col) — Judy Holliday, Broderick Crawford, William Holden. Well, it did it again! This is the second time I've played "Born" to top business. It gave me one of my best Tuesday giveaway nights. Practically all were repeats. Weather: Clear. —Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patronage. ***

Last of the Buccaneers (Col)—James Ellison, Mary Beth Hughes, Jane Frazee. There was too much nice color, also too high production values to be lost on a cast that had no star power at all. Part of them never will have, if I'm any judge. The story is okay, if pirate or sea stories hold up for you. Here they die a miserable death. Film rental was most reasonable, but I didn't even get it back. This made a very bad week at the boxoffice a heck of a lot worse. Played Wed., Thurs. Weather: Fair.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town and rural patronage. ***

Pygmy Island (Col)—Johnny Weissmuller, Ann Savage, David Bruce. This picture we double billed with Roy Rogers for the week-end. I think it is a fine picture but we did not enjoy good business, due to the farmers being too busy on the land. Played Fri., Sat. Weather: Warm.—Harland Rankin, Plaza Theatre, Tilbury, Ont. General patronage. ***

LIPPERT PRODUCTIONS

Bandit Queen (LP)—Barbara Britton, Willard Parker, Philip Reed. They liked this action feature. The plot differs from the dumb westerns I've shown lately. The title drew 'em in. Played Tues., Wed.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage. ***

METRO-GOLDWYN-MAYER

Devil's Doorway (MGM)—Robert Taylor, Louis Calhern, Paula Raymond. This is a different kind of western, with Taylor in a different role, and it is as good as it was different. They liked it. When Metro makes westerns they are good—but why can't they find more suitable titles? Spring work, a band concert, and a pinch in spending kept this from doing average business. Played Thurs., Fri., Sat. Weather: Hot and windy. —Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patronage. ***

Happy Years, The (MGM)—Dean Stockwell, Scotty Beckett, Darryl Hickman. This was mighty fine. All comments were good. However, I thought it a little too long. It played below "Watch the Birdie" to poor business. However, this should please in any situation. Played Sun., Mon. Weather: Clear. —Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patronage. **

Right Cross (MGM)—June Allyson, Dick Powell, Ricardo Montalban. Two beautiful nights were wasted on this. It is another weak one from MGM. No wonder Leo roars. It is too bad to put stars like these in a no-good story. It sure was a washout here. Played Fri., Sat. Weather: Good.—Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town and rural patronage. ***

Summer Stock (MGM)——Judy Garland, Gene Kelly, Eddie Bracken. From the comments I heard about the trailer, I knew I was in for a beating on this one. Twelve different people came out in one evening and told me they were going to pass my Sunday show because it was another of those loud musicals. I offered all of them passes, just to prove they were wrong, and couldn't get a taker in the bunch. Sunday wasn't good, Monday was off, and if I had known what Tuesday was going to be, we'd have gone somewhere and taken in a show. Weather: Fair.—Bob Walker, Uintah Theatre, Fruita, Colo. Rural patronage. ***

Two Weeks With Love (MGM) — Jane Powell, Ricardo Montalban, Louis Calhern. Swell show—this is really a worth-while picture. It is a nice, clean, wholesome family story. Business was way below par but those that came surely enjoyed it. Played Sun., Mon., Tues. Weather: Fair.—Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town and rural patronage. ***

Vengeance Valley (MGM)—Burt Lancaster, Robert Walker, Joanne Dru. This is a good western picture in color which did fair business, but I failed to show a profit on it as the rental was too high. The exchange booked it to me as a super-duper, which it is not. Played Tues., Wed., Thurs. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patronage. ***

Watch the Birdie (MGM)—Red Skelton, Arlene Dahl, Ann Miller. This gave me one of the poorest Sundays I've ever had. On top of it all, Red wasn't up to snuff. Skip it unless you can buy it cheap. My deal with Loew's is darned rough. Played Sun., Mon. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patronage. **

MONOGRAM

Blues Busters (Mono)—Leo Gorcey, Huntz Hall, Adele Jergens. The Bowery Boys pleased and did their average business. They have what the customers want to pay money to see. Played Fri., Sat.—Melvin M. Edel, State Theatre, Centralia, Ill. General patronage. ***

PARAMOUNT

At War With the Army (Para)—Dean Martin, Jerry Lewis, Polly Bergen. This is comedy at its best, from the leading screwballs. Business was good for the midweek, but the checker was there, and that made us unhappy. It will do extra business and it is one of the best "army-type" comedies ever made. Business? We ain't squawking. Played Tues., Wed., Thurs. Weather: Cool and windy. —Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patronage. ***

Branded (Para)—Alan Ladd, Mona Freeman, Charles Bickford. This is the best western picture Ladd ever appeared in. Everybody raved about it. Business was good and the color excellent. This part was tailored for Ladd and his popularity here is number-1 with everyone. Played Sun., Mon., Tues. Weather: Warm. — Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patronage. ***

Mr. Music (Para)—Bing Crosby, Nancy Olson, Charles Coburn. I expected to show a profit on this one, but instead took a loss. I guess Crosby is slipping. It seems that the picture is too long and too talky. There is not a catchy song in the whole show—and I am a musician and ought to know. One of the tradepapers said it was excellent but I don't agree. Played Tues., Wed., Thurs. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patronage. ***

Tripoli (Para) — Maureen O'Hara. John Payne, Howard DaSilva. You'll find this is a good patriotic action hit that will be most pleasing to the youngsters and teenagers and the perfect feature for a tieup with the schools. We gave them half the profit to help defray the cost of printing this year's high school annual. Both of us ended up with a nice profit on midweek and I built a little good will, I hope. Schools let out for it. You can use this to the same advantage if you're interested. Played Wed., Thurs. Weather: Fair.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town and rural patronage. ***

RKO RADIO

Bachelor and the Bobby-Soxer, The (RKO) —Reissue. Cary Grant, Shirley Temple, Myrna Loy. Grant again drew them in but Shirley Temple is extremely unpopular in this country—Myrna Loy very popular. It is not a bad comedy, at that. It played to good houses and the racing and sports scenes were as funny as any we have seen in years. —Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Town and mining patronage. **

Gunga Din (RKO)—Reissue. Cary Grant, Victor McLaglen, Douglas Fairbanks jr. This fared as well as could be expected, as right now nothing is doing any business. Seasonal farm work has us behind the eight-ball. It is a fine reissue, with good print etc. and worth playing in action houses. Played Tues., Wed., Weather: Hot. — Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patronage. ***

Thing From Another World, The (RKO)—Kenneth Tobey, Margaret Sheridan, James Young. We used this on Fri., Sat. but would recommend it for midweek instead, as it scared too many of the kids and many of our

His Neighboring Town Did Him Good Turn

TWO WEEKS WITH LOVE (MGM)—Jane Powell, Ricardo Montalban, Louis Calhern. To our pleasant surprise, this did above average business. Our big neighboring town theatre played it day and date. Its manager blanketed my town with heralds—which helped me a lot. Played Sun., Mon. Weather: Hot and windy.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patronage. ***

Makes You Feel Good To See Them in Line

TWILIGHT IN THE SIERRAS (Rep)—Roy Rogers, Dale Evans, Estelita Rodriguez. This western in Trucolor was doubled with a reissue, "Village Barn Dance," with Lulubelle and Scotty and an excellent cast of radio talent. We had many favorable comments from our patrons as this is the kind of entertainment that our small town and rural patrons go for. The bill played with the best Fri.-Sat. business in months. This was the third time "Village Barn Dance" had played this theatre and folks enjoyed it just as much as when it was brand new. You exhibitors in small towns are missing the boat if you don't play the hillbilly reissues—and they can be bought right. It makes you feel good to see them standing in line once more. Try one of these on your double feature programs, and you won't be sorry.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town and rural patronage. ***

regular Saturday night families stayed away. It is an interesting story, but very poor recording and we had some walkouts. It should be on the bottom bracket.—C. E. Zimmerman, Castle Theatre, Casselton, N. D. Small town and farm patronage.

REPUBLIC

Far Frontier, The (Rep)—Roy Rogers, Gail Davis, Andy Devine. I hadn't run a Rogers picture in a year or two so I got a raft of small fry—but Roy doesn't pull in the mobs he once did here. It's worth it, though, just to see all those sweet little kids that idolize Roy. This is a nice little western, anyway, and I made a few bucks profit. Played Fri., Sat. Weather: Fair. — Bob Walker, Uintah Theatre, Fruita, Colo. Small town and rural patronage. ***

Oh! Susanna (Rep)—Rod Cameron, Adrian Booth, Forrest Tucker. This gave us the poorest weekend for many a day. Played Fri., Sat. Weather: Fair.—Harland Rankin, Plaza Theatre, Tilbury, Ont. General patronage. ***

20th CENTURY-FOX

Belle Starr's Daughter (20th-Fox)—George Montgomery, Rod Cameron, Ruth Roman. I don't quite know what happened here—nor did my patrons who came to see it. I don't think the producer quite knew whether to have an ordinary blood-and-thunder, which would have been better, or a sophisticated western. If he thought of the latter, then he missed the mark. It's a good thing we only play two nights here — this one on Wed., Thurs. Weather: Cool.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Town and mining patronage. **

Jackpot, The (20th-Fox)—James Stewart, Barbara Hale, James Gleason. Here is a good comedy that went begging in our community, possibly because Jimmy Stewart is not too popular. The story is timely, down-to-earth humor that anyone ought to enjoy. I would recommend it highly to any audience, old or young, even though we didn't put it over. Played Sun., Mon. Weather: Good.—R. L. Stanger, Windsor Theatre, Windsor, Colo. Small town and rural patronage.

Mudlark, The (20th-Fox)—Irene Dunne, Alex Guinness, Andrew Ray. Here is a film worth showing and it played to capacity houses, while comments were extremely favorable all around. Alex Guinness excellent as Disraeli, with excellent performance by Irene Dunne and Youngster Ray. Play it, by all means, even if you are in a small town. Played Fri., Sat. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Town and mining patronage. **

On the Riviera (20th-Fox)—Danny Kaye, Gene Tierney, Corinne Calvet. This is a beautiful picture in Technicolor, but very few people liked it. Danny Kaye has never meant anything here and business was below average. The picture isn't worth the money in the small situations. I would have been better off with a good western in Technicolor. —Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town and rural patronage. ***

Sand (20th-Fox) — Mark Stevens, Coleen Gray, Rory Calhoun. This is old as the hills but when it came out I wouldn't go percentage, so had to wait until the cans were full of moths to use it. Still, it did good business and I managed to have something left. If you haven't used this, it is a heck of a lot better than most of this company's new product—and by now maybe you can make a deal like I did. Played Sun., Mon., Tues. Weather: Fair.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town and rural patronage. ***

Sword of Monte Cristo (20th-Fox)—Paula Corday, George Montgomery, Berry Kroeger. This is a good action picture in color. While it is in costume, there is plenty of action, with swashbuckling and sword-fighting to offset it. If you can get them to come in, they will like it. It showed a profit. Played Sun., Mon. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patronage. ***

Tucson (20th-Fox)—Jimmy Lydon, Penny Edwards, Deanna Wayne. Looking for a fair little programmer that's different and sure to please the teenagers as well as the oldsters? Then this is your meat. Doubled with "Triple Trouble" (Mono) and the combination took a roughing the first night from competition but came back like a champ on the Saturday engagement and ended with a slightly above average business for the two-day run. Weather: Rain. — Bob Walker, Uintah Theatre, Fruita, Colo. Small town and rural patronage. ***

UNITED ARTISTS

Destination Moon (UA)—Warner Anderson, John Archer, Tom Powers. This played to the lowest gross of a Sun., Mon. for the year. I jerked it out for my Tuesday change, on which I had it booked. It has beautiful color and I enjoyed it but it certainly did not have what it takes to bring them in without a barrel of advertising. I used only regular advertising—beware.—Melvin M. Edel, State Theatre, Centralia, Ill. General patronage. ***

Played Up Banned Angle In Showing This One

HOME OF THE BRAVE (UA)—James Edwards, Douglas Dick, Lloyd Bridges. This is one of the finest war films we have ever seen. This film was banned in the Union of South Africa and has only played in three cinemas in Africa, in Salisbury and Bulawayo (Southern Rhodesia), and at our theatre. It was flown up to Southern Rhodesia for private screening to H. E., the governor (Sir Godfrey Hyggins) and then released in both large cinemas. Because of its color question, it was banned in the Union of South Africa, but as the color question is great here, too, I did not expect the full houses I did get. A terrific show! I did extensive advertising on this one and played up the banned angle. Played Fri., Sat.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Town and mining patronage. **

UNIVERSAL-INTERNATIONAL

Buccaneer's Girl (U-I)—Yvonne DeCarlo, Philip Friend, Robert Douglas. This is a swell picture with plenty of action for the Fri.-Sat. trade. Business was average and the customers were satisfied. Book it.—Melvin M. Edel, State Theatre, Centralia, Ill. General patronage. ***

Curtain Call at Cactus Creek (U-I)—Donald O'Connor, Gale Storm, Walter Brennan. This is a nice comedy but is not a special by any means. If Donald O'Connor is good at your boxoffice, you will do okay. He doesn't do so well here. Don't figure on paying off the mortgage with this one. Played Sun., Mon., Tues. Weather: Fair.—Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town and rural patronage. ***

Desert Hawk, The (U-I)—Yvonne DeCarlo, Richard Greene, Jackie Gleason. These costume dramas never draw here, so we had below average business and no one commented. It is just screen fare in color and business was below average. Forget it if you can. Played Fri., Sat. Weather: Hot.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patronage. ***

Harvey (U-I)—James Stewart, Josephine Hull, Peggy Dow. This kind of humor may run five years on Broadway but it doesn't run [illegible] acting were excellent and most of the folks got the double-edge jokes. It even has a moral—of a kind, but I think Hollywood can put out better family entertainment than this without paying out a million bucks for a story. Played Sun., Mon. Weather: Good.—R. L. Stanger, Windsor Theatre, Windsor, Colo. Small town and rural patronage.

Kansas Raiders (U-I)—Brian Donlevy, Audie Murphy, Marguerite Chapman. The roughest, bloodiest western in a blue moon, and comments were that if Audie Murphy can act, so can I! The color, story and plot are okay. Business was slightly above normal, against heavy competition. Played Thurs., Fri., Sat. Weather: Heat wave.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patronage. ***

Milkman, The (U-I)—Donald O'Connor, Jimmy Durante, Joyce Holden. This is a good comedy for Universal, but it was played to death before we got it. When they show it free in your neighboring town, there is not much left for you. Universal never considered this when socking us top rental. Business was fair. Played Sun., Mon., Tues. Weather: Cool and cloudy.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patronage. ***

WARNER BROS.

Hasty Heart, The (WB)—Ronald Reagan, Patricia Neal, Richard Todd. Not enough action, but otherwise this is just my kind of picture, but I was far outnumbered by the adverse comments. Still, I can't see what they found wrong with it. Business was normal for midweek, which means we were in the red. Played Wed., Thurs. Weather: Fair. —Bob Walker, Uintah Theatre, Fruita, Colo. Rural patronage. ***

House Across the Street, The (WB)—Wayne Morris, Janis Paige, Bruce Bennett. Here's a good newspaper yarn that is full of comedy and plenty of suspense. It will make a good double bill leg any way you place it. The price was fair on it, too. Business was no good, but this time it was my fault. I had a free show scheduled the day following it. Played Thurs., Fri. Weather: Fair. — Bob Walker, Uintah Theatre, Fruita, Colo. Rural patronage. ***

Montana (WB)—Errol Flynn, Alexis Smith, S. Z. "Cuddles" Sakall. This is particularly suited for any Montana town. It is filled with action, scenery, color, and has a story which probably happened, so it drew well. No complaints—they liked it. Played Tues., Wed. Weather: Okay.—Frank S. Sabin, Majestic Theatre, Eureka, Mont. Small town and rural patronage. ***

Virginia City (WB)—Reissue. Errol Flynn, Miriam Hopkins, Randolph Scott. This is a swell show, even if it is a reissue. It has a good story, is star-studded, and has plenty of action for everyone. My patrons enjoyed it. Some more reissues might help. Played Fri., Sat. Weather: Fair. — Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town and rural patronage. ***

It Has General Appeal As Well as Special

GUILTY OF TREASON (UA)—Charles Bickford, Paul Kelly, Bonita Granville. Our net on this one was above average and satisfied our patronage. This subject matter naturally appeals more to members of the Catholic church, but all who attended spoke favorably of it. Played Sat., Sun.—Charles E. Bennewitz, Royal Theatre, Royalton, Minn. Rural patronage. ***

FEATURE CHART

Feature productions by company in order of release. Number in square is national release date. Running time, as furnished by home offices, is in parentheses; checkup with local exchange is recommended. This is followed by release number, type of story and review date, which also serves as an index to Picture Guide Reviews. Ⓠ indicates BOXOFFICE Blue Ribbon Award Winner. Ⓒ indicates color photography.

COLUMBIA

		Rel. No.	Type	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
				REVIEW DIGEST								
OCTOBER	Fuller Brush Girl, The (85) — Lucille Ball, Eddie Albert	239	Comedy	9-23-50	+	+	+	+	‡	+	±	8+1–
	[12] Rookie Fireman (63) — Barton MacLane, Marjorie Reynolds, B. Williams	311	Drama	9-16-50	±	–	±	±	±	±	±	6+7–
	Ⓒ Last of the Buccaneers (79) — Paul Henreid, Jack Oakie, Karin Booth	341	M'drama	10-14-50	+	±	+	±	+	±	+	7+3–
	Between Midnight & Dawn (89) — Mark Stevens, Gale Storm	328	Drama	11- 8-50	+	±	+	+	±	±	+	7+3–
	Raiders of Tomah'k Creek (55) — Charles Starrett, Smiley Burnette	362	Western	11- 4-50	+		±	+	±	±		5+3–
NOVEMBER	Harriet Craig (94) — Joan Crawford, Allyn Joslyn, Wendell Corey	323	Drama	10-28-50	‡	±	+	‡	‡	‡	+	11+1–
	Emergency Wedding (78) — Larry Parks, Una Merkel, Barbara Hale	332	Comedy	11-11-50	+	±	±	+	+	±	±	7+4–
	Pygmy Island (69) — Johnny Weissmuller, Ann Savage, David Bruce	342	Drama	11-18-50	±	±	±	±	–	±	±	6+7–
	Ⓒ Texan Meets Cal'ity Jane (71) — Evelyn Ankers, James Ellison	303	Western	11- 4-50	–		–	±	=	–	±	2+7–
	Chain Gang (70) — Douglas Kennedy, Marjorie Lord	313	Drama	10-21-50	±	–	±	–	+	±	±	5+6–
	Blazing Sun (70) — Gene Autry, Lynne Roberts	246	Western	11-11-50	+		±	+	+	+	±	6+2–
DECEMBER	Killer That Stalked N. Y. (79). (Reviewed as Frightened City) — Evelyn Keyes, William Bishop	338	Drama	7-29-50	±	–	±	±	+	±	+	6+5–
	He's a Cockeyed Wonder (77) — Mickey Rooney, Terry Moore, William Demarest	340	Comedy	10-21-50	+	±	±	±	+	±	±	7+5–
	Lightning Guns (55) — Charles Starrett, Smiley Burnette	361	Western	12-16-50	+		±	±	–	±		4+4–
	Tougher They Come, The (69) — Wayne Morris, Preston Foster, Kay Buckley	305	Drama	12- 9-50	+	±	±	±	+	±	±	7+5–
JANUARY	Great Manhunt, The (97) (Rev. as State Secret) — Douglas Fairbanks, Glynis Johns	331	Drama	10- 7-50	‡	+		+	+	+	‡	8+
	Flying Missile, The (92) — Glenn Ford, Viveca Lindfors, Henry O'Neill	335	Drama	12-30-50	+	±	+	+	+	+	±	7+2–
	Ⓠ Stage to Tucson (82) — Rod Cameron, Wayne Morris	354	Western	12-23-50	+	±	±	±	+		±	6+4–
	Prairie Roundup (53) — Charles Starrett, Smiley Burnette	363	Western	1-27-51	±		+	+	±	+		5+2–
	Gasoline Alley (77) — Scotty Beckett, Jimmy Lydon	301	Comedy	2- 3-51	±	±	+	+	+	+	+	7+2–
	Gene Autry and Mounties (70) — Gene Autry, Pat Buttram	351	Western	1-20-51	+		±	+	+	+		5+1–
FEBRUARY	Born Yesterday (103) — Judy Holliday, William Holden, Brod. Crawford	344	Comedy	11-25-50	‡	‡	‡	‡	‡	+	‡	13+
	Operation X (79) — Edward G. Robinson, Peggy Cummins	333	Drama	12-23-50	–	–			=	–	±	1+6–
	Revenue Agent (72) — Douglas Kennedy, Jean Willes, Onslow Stevens	312	Drama	12-23-50	+	±	±	±	+	±	±	7+5–
	Counterspy Meets Scotland Yard (67) — Howard St. John, Amanda Blake	307	Drama	12-23-50	+	±	±	±	–	+	±	6+5–
MARCH	Yank in Korea, A (73) — Lon McCallister, William Phillips	346	War-Dr	2-17-51	+	±	±	+	+	±	+	7+3–
	Ridin' the Outlaw Trail (56) — Charles Starrett, Smiley Burnette	264	Western	2-17-51	±		±	+	+	+		5+2–
	Ⓠ Al Jennings of Oklahoma (79) — Dan Duryea, Gale Storm, Dick Foran	327	Drama	1-20-51	‡	±	±	+	+	–	–	6+4–
	"M" (88) — David Wayne, Howard DaSilva, Luther Adler	347	Drama	3- 4-51	+	±	+	+	+	+	±	7+2–
	My True Story (67) — Willard Parker, Helen Walker	308	Drama	3-31-51	±	±	±	+	+	±		6+4–
	Flame of Stamboul (68) — Richard Denning, Lisa Ferraday	314	M'drama	3-10-51	+	±	±	±	+	±	±	7+5–
	Texans Never Cry (70) — Gene Autry, Pat Buttram	352	Western	3-17-51	±		±	+	–	±		4+4–
	Fort Savage Raiders (54) — Charles Starrett, Smiley Burnette	365	Western	3-17-51	±		±		+	±		4+3–
APRIL	Ⓠ Valentino (108) — Eleanor Parker, Anthony Dexter, Richard Carlson	320	Drama	2-24-51	‡	+	‡	‡	‡	+	+	11+
	Ⓠ Santa Fe (89) — Randolph Scott, Janis Carter, Jerome Courtland	330	Western	4-28-51	+	±	+	+	+	+	±	7+2–
	Fury of the Congo (69) — Johnny Weissmuller, Sherry Moreland	329	Act-Dr	3- 3-51	+	±	±	±	±	–	±	6+6–
	Whirlwind (70) — Gene Autry, Smiley Burnette	354	Mus-West	4-14-51	+		±	+	‡	±		6+2–
MAY	Brave Bulls, The (108) — Mel Ferrer, Miroslava, Anthony Quinn	321	Drama	5-12-51	‡	±	‡	‡	±	+	‡	11+2–
	Her First Romance (73) — Margaret O'Brien, Allan Martin Jr.	358	Comedy	5- 5-51	+	±	±	±	±	±		6+5–
	Ⓠ When the Redskins Rode (78) — Jon Hall, Mary Castle, James Seay	339	Western	5-12-51	±	±	±	+	+	±		6+4–
	Smuggler's Gold (64) — Cameron Mitchell, Amanda Blake	315	Adv-Dr	5-19-51	+	±	±	±	+	±	±	7+5–
	Snake River Desperadoes (54) — Charles Starrett, Smiley Burnette	366	Western	5-26-51	±		±	±	+	±		5+4–
JUNE	Ⓒ Lorna Doone (84) — Barbara Hale, Richard Greene	336	Rom-Com	5-26-51	+	±	±	+	‡	+		7+2–
	Ⓠ Texas Rangers, The (68) — George Montgomery, Gale Storm	325	Western	6- 2-51	+	±	+	+	+	±		6+2–
	China Corsair (67) — Jon Hall, Lisa Ferraday	316	Act-Dr	6- 9-51	±	±	±	±	±			5+5–
	Silver Canyon (70) — Gene Autry, Champion, Gail Davis	355	Western	6-23-51	+		±	±	+			4+2–
JULY	Sirocco (98) — Humphrey Bogart, Lee J. Cobb	348	Drama	6-30-51	+	±	±	±	+	±	+	7+4–
	Ⓠ Hurricane Island (..) — Jon Hall, Mary Castle	349	Drama	.....								
	Two of a Kind (75) — Edmund O'Brien, Elizabeth Scott	350	Drama	6-30-51	+	±	±	±	+	±		6+4–
	Big Gusher (68) — Wayne Morris, Preston Foster	306	Adv-Dr	.....								
	Bonanza Town (56)	367	Western	.....								
	Ⓠ Mask of the Avenger (83) — John Derek, Anthony Quinn	359	Drama	6-30-51	+	±	+	+	+		+	6+1–
AUGUST	Whistle at Eaton Falls, The (..) — Lloyd Bridges, Dorothy Gish	322	Drama	.....						‡		2+
	Never Trust a Gambler (..) — Dane Clark, Cathy O'Donnell, Tom Drake	326	M'drama	.....								
	Pickup (..) — Beverly Michaels, Hugo Haas	357	Drama	.....								
	Cyclone Fury (..) — Charles Starrett, Smiley Burnette	368	Western	.....								

LIPPERT

	Rel. No.	Type	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
			REVIEW DIGEST								
[6] Border Rangers (57) — Don Barry, Wally Vernon, Pamela Blake	4933	Western	9-30-50	+		±		+			3+1–
[12] Holiday Rhythm (59) — Mary Beth Hughes, David Street, Wally Vernon	4911	Comedy	10-14-50	+	±	±	+	+			5+2–
[9] Bandit Queen (70) — Barbara Britton, Philip Reed, Willard Parker	5001	Western	12- 9-50	+		±	+	+		±	5+2–
[5] Three Desperate Men (69) — Preston Foster, Jim Davis, Virginia Grey	5009	Western	1-20-51	±		±		–		±	3+4–
[3] Steel Helmet, The (84) — Gene Evans, Steve Brodie	5006	Drama	1-13-51	+	‡	‡	‡	+	+	±	10+1–
[28] Fingerprints Don't Lie (55) — Richard Travis, Sid Melton, Sheila Ryan	5015	Drama	3-17-51	+	±	±		–	±		4+4–
[10] Mask of the Dragon (55) — Richard Travis, Sid Melton, Sheila Ryan	5013	Drama	.....		–	±		+		±	3+3–
[23] Stop That Cab (60) — Sid Melton, Iris Adrian, Marjorie Lord	5014	Comedy	6-23-51	±				–			1+2–
[22] Danger Zone (60) — Hugh Beaumont, Edward Brophy, Richard Travis	5017	Drama	.....			±				±	2+2–
[27] Pier 23 (60) — Hugh Beaumont, Ann Savage	5018	Drama	5-26-51	±	±	±		±			4+4–
[4] Roaring City (60) — Hugh Beaumont, Richard Travis	5016	Drama	.....								
[18] Kentucky Jubilee (75) — Jerry Colonna, Jean Porter	5007	Comedy	.....		–						1–
[18] Little Big Horn (82) — John Ireland, Marie Windsor	5003	Western	6- 2-51	+	±	+	+	‡			6+1–
[22] Savage Drums (..) — Sabu, Lita Baron, Sid Melton	5001	Adv-Dr	.....								
[6] G.I. Jane (..) — Jean Porter, Tom Neal, Iris Adrian	5012	Comedy	.....								
[13] Yes Sir, Mr. Bones (..) — All-Star Minstrel Show	5019	Musical	.....								
[25] Varieties on Parade (..) — Jackie Coogan, All-Star Revue	5020	Musical	.....								
[27] Lost Continent, The (..) — Cesar Romero, Hillary Brooke	5004	Adv-Dr	.....								
[17] Home Town Boy (..) — Harold Lloyd Jr.	5022	Comedy	.....								
[24] Leave It to the Marines (..) — Sid Melton, Mara Lynn	5005	Comedy	.....								

An interpretive analysis of lay and tradepress reviews. The plus and minus signs indicate degrees of merit only; audience classification not rated. Listings cover current reviews, brought up to date regularly. In the summary ## is rated as 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

REVIEW DIGEST

M-G-M

		Rel. No.	Type	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
9	**Right Cross (90)**	104	Drama	8-26-50	+	+	+	+	+	+	##	8+
	June Allyson, Ricardo Montalban, Dick Powell											
12	**To Please a Lady (102)**	105	Comedy	10- 7-50	+	+	+	+	##	+	±	8+1−
	Barbara Stanwyck, Clark Gable											
22	**Miniver Story, The (104)**	106	Drama	10- 7-50	##	±	+	+	##	+	±	9+2−
	Greer Garson, Walter Pidgeon											
27	**Next Voice You Hear, The (83)**	110	Drama	6-10-50	##	+	##	##	##	##	+	12+
	James Whitmore, Nancy Davis											
3	**Dial 1119 (75)**	107	M'drama	2-10-50	+	±	+	+	##	+	±	8+2−
	Marshall Thompson, Virginia Field, Andrea King											
9	**Stars In My Crown (90)**	40	Drama	3- 4-50	+	+	+	+	##	##	##	10+
	Joel McCrea, Ellen Drew, Dean Stockwell											
12	**⊙Two Weeks With Love (93)**	108	Mus-Com	10-21-50	##	+	+	+	##	+	+	9+
	Jane Powell, Ricardo Montalban, Louis Calhern											
24	**◐⊙King Solomon's Mines (105)**	109	Drama	9-30-50	##	+	##	##	##	##	##	13+
	Stewart Granger, Richard Carlson, Deborah Kerr											
15	**Mrs. O'Malley and Mr. Malone (69)**	111	Comedy	11-11-50	+	+	+	##	##	±	±	9+2−
	Marjorie Main, James Whitmore											
28	**⊙Pagan Love Song (77)**	112	Musical	12-23-50	##	±	±	+	+	+	+	8+2−
	Esther Williams, Howard Keel, Minna Gombell											
15	**Watch the Birdie (72)**	113	Comedy	11-25-50	+	+	+	##	+	+	±	8+1−
	Red Skelton, Arlene Dahl, Ann Miller											
19	**Grounds for Marriage (90)**	114	Comedy	12-16-50	+	+	+	##	+	+	+	8+
	Van Johnson, Kathryn Grayson, Paula Raymond											
28	**◐⊙Kim (113)**	115	Drama	12- 9-50	##	##	+	##	+	##	##	12+
	Errol Flynn, Dean Stockwell, Paul Lukas											
9	**Magnificent Yankee, The (88)**	116	Biog-Dr	11-25-50	##	##	##	##	##	##	##	14+
	Louis Calhern, Ann Harding, Eduard Franz											
18	**⊙Vengeance Valley (82)**	117	Superwest	2- 3-51	+	+	+	##	##	+	+	9+
	Burt Lancaster, Robert Walker, Joanne Dru											
21	**Cause for Alarm (73)**	118	Drama	1-27-51	+	+	±	##	−	+	±	7+3−
	Loretta Young, Barry Sullivan, Bruce Cowling											
9	**Three Guys Named Mike (90)**	119	Comedy	2-17-51	+	+	+	##	##	+	+	9+
	Jane Wyman, Van Johnson											
10	**Inside Straight (87)**	123	Hist-Dr	3-10-51	±	±	±	+	+	±	+	7+4−
	David Brian, Arlene Dahl, Barry Sullivan											
29	**◐⊙Royal Wedding (93)**	121	Musical	2-10-51	##	+	##	##	##	##	##	13+
	Fred Astaire, Jane Powell, Peter Lawford											
12	**◐Father's Little Dividend (82)**	124	Comedy	2-24-51	##	##	##	##	##	##	##	14+
	Spencer Tracy, Joan Bennett, Elizabeth Taylor											
26	**Soldiers Three (92)**	126	Drama	3-24-51	+	±	+	+	##	+	+	8+1−
	Walter Pidgeon, Stewart Granger, David Niven											
27	**◐⊙Great Caruso, The (110)**	127	Opr-Biog	4-21-51	##	##	##	##	##	##	##	14+
	Mario Lanza, Ann Blyth, Dorothy Kirsten											
4	**⊙Painted Hills, The (68)**	125	Drama	3-24-51	±	±	+	+	−	±		5+4−
	Lassie, Paul Kelly, Gary Gray, Ann Doran											
18	**Home Town Story (61)**	128	Drama	5-19-51	±	−	±	−	±	+		4+5−
	Donald Crisp, Jeffrey Lynn											
25	**Go for Broke! (92)**	129	War-Dr	3-31-51	+	##	##	##	##	##	+	12+
	Van Johnson, Warner Anderson											
9	**Night Into Morning (86)**	130	Drama	5-26-51	##	±	+	##	+	##	+	10+1−
	Ray Milland, John Hodiak											
11	**No Questions Asked (81)**	132	Drama	6- 9-51	+	+	±	+	+	±		6+2−
	Arlene Dahl, George Murphy											
22	**⊙Excuse My Dust (82)**	133	Mus-Com	5-26-51	+	+	##	+	##	##		9+
	Red Skelton, Sally Forrest											
8	**Kind Lady (78)**	134	Drama	6-23-51	+	+	##	##	+	+		8+
	Ethel Barrymore, Maurice Evans											
4	**Strictly Dishonorable (86)**	131	Drama	6-30-51	+	+			+			3+
	Ezio Pinza, Janet Leigh											
11	**⊙Show Boat (108)**	135	Musical	6- 9-51	##	##	##	##	##	##		12+
	Kathryn Grayson, Howard Keel											
25	**Law and the Lady (..)**	136	Comedy	.....								
	Greer Garson, Michael Wilding											
4	**Teresa (103)**	137	Drama	3- 3-51	±	±	±	##	±	##	+	9+4−
	Pier Angeli, John Ericson											
31	**⊙Rich, Young and Pretty (..)**		Musical	7- 7-51	+							1+
	Jane Powell, Vic Damone											
25	**People Against O'Hara (..)**		Drama	.....								
	Spencer Tracy, John Hodiak											
	Strip, The (..)		Drama	.....								
	Mickey Rooney, Sally Forrest, Monica Lewis											
	Toll Target, The (..)		Drama	.....								
	Dick Powell, Paula Raymond											

MONOGRAM

		Rel. No.	Type	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1	**Cherokee Uprising (57)**	4944	Western	.....			±				±	2+2−
	Whip Wilson, Andy Clyde, Lois Hall											
10	**Modern Marriage, A (66)**	5119	Doc-Dr	4- 8-50	+	+	±	+	+	##	±	8+2−
	Robert Clarke, Reed Hadley, Margaret Field											
22	**Hot Rod (61)**	4918	Drama	10-28-50	+	±	±	+	+	+	±	7+3−
	James Lydon, Gloria Winters, Art Baker											
25	**Blues Busters (64)**	4916	Comedy	10-28-50	+	±	+	+	+	±	±	7+3−
	Leo Gorcey, Adele Jergens, Huntz Hall											
5	**Joe Palooka in the Squared Circle (63)**	5117	Comedy	.....		±	±		+		±	4+3−
	Joe Kirkwood jr., James Gleason											
12	**Southside 1-1000 (73)**	AA17	Drama	10-14-50	+	±	+	##	+	+	±	8+2−
	Don DeFore, Andrea King, George Tobias											
29	**Outlaw Gold (51)**	4964	Western	.....			±		±		±	3+3−
	Johnny Mack Brown, Jane Adams, Myron Healy											
5	**Father's Wild Game (61)**	5125	Comedy	.....		±			+			2+1−
	Raymond Walburn, Gary Gray, Jane Darwell											
10	**Outlaws of Texas (56)**	4945	Western	.....			±		+		±	3+2−
	Whip Wilson, Phyllis Coates											
31	**Call of the Klondike (67)**	4920	Drama	12-23-50	+	±	±		+		±	5+3−
	Anne Gwynne, Tom Neal, Kirby Grant											
22	**Short Grass (82)**	AA18	West'n	12- 9-50	±	±	±	+	+	±	±	7+5−
	Rod Cameron, Cathy Downs											
31	**Sierra Passage (80)**	5107	Western	12-23-50	±	±	±		+	+	±	6+4−
24	**Colorado Ambush (52)**	4955	Western				±		+		±	3+2−
	Johnny Mack Brown, Lois Hall											
20	**Bowery Battalion (69)**	5111	Comedy	2-24-51	+	+	+		±	−	+	5+2−
	Leo Gorcey, Huntz Hall, Bowery Boys											
28	**⊙Blue Blood (72)**	4904	Drama	1-20-51	+	±	±		+	##		6+2−
	Bill Williams, Jane Nigh, Arthur Shields											
4	**Abilene Trail (64)**	4946	Western	.....			±			−	±	2+3−
	Whip Wilson, Andy Clyde, Noel Neill											
31	**Rhythm Inn (71)**	5115	Musical	2-10-51	+	±	±		+	±		5+3−
	Jane Frazee, Kirby Grant, Charles Smith											
15	**Vicious Years, The (81)**	5191	Drama	.....								
	Tommy Cook, Cay Moore, Sybil Merritt											
4	**Navy Bound (60)**	5120	Comedy	3- 3-51	±	+	±		+	+	±	6+3−
	Tom Neal, Regis Toomey, Wendy Waldron											
10	**Man From Sonora (54)**	5141	Western	.....					+			1+
	Johnny Mack Brown, Lyle Talbot, Lee Roberts											
18	**Gypsy Fury (63)**	5192	Drama	4-21-51	+				−	−	±	2+3−
	Vivecca Lindfors, Christopher Kent, Rooney Brent											
28	**Lion Hunters, The (73)**	5109	Jun Dr	4-28-51	+	±	±		±		=	4+5−
	Johnny Sheffield, Ann Todd, Morris Ankrum											
6	**Canyon Raiders (54)**	5151	Western	.....								
	Whip Wilson, Fuzzy Knight											
12	**I Was an American Spy (83)**	AA19	Drama	3-31-51	±	+	±		±	±		5+4−
	Ann Dvorak, Gene Evans, Douglas Kennedy											
28	**Ghost Chasers (69)**	5112	Comedy	5-12-51	+		±		±	±	±	5+4−
	Huntz Hall, Leo Gorcey, Bowery Boys											
5	**Blazing Bullets (51)**	5142	Western	.....								
	Johnny Mack Brown, Lois Hall											
25	**⊙Cavalry Scout (78)**	5101	Western	4-21-51	+	±	+		+	+	±	6+2−
	Audrey Long, Rod Cameron, Jim Davis											
31	**Nevada Badmen (58)**	5152	Western	.....								
	Whip Wilson											
28	**According to Mrs. Hoyle (60)**	5122	Drama	6-23-51	±	±	±		±			4+4−
	Spring Byington, Tanis Chandler											
7	**Father Takes the Air (61)**	5126	Comedy	6-23-51	±	−	±		±			3+4−
	Raymond Walburn, Walter Catlett											
18	**Case Manana (73)**	5116	Musical	.....								
	Robert Clarke, Virginia Welles											
28	**Montana Desperadoes (51)**	5143	Western	.....								
	Johnny Mack Brown, Lois Hall											
7	**Yukon Manhunt (..)**	5123	Adv-Dr	.....								
	Kirby Grant, Chinook											
21	**Disc Jockey (..)**		Musical	.....								
	Ginny Simms, Michael O'Shea											
28	**Let's Go Navy (..)**	5113	Comedy	.....								
	Leo Gorcey, Huntz Hall											
31	**Highwayman, The (..)**		Drama	.....								
	Charles Coburn, Wanda Hendrix											
28	**Elephant Stampede (..)**	5110	Drama	.....								
	Johnny Sheffield											
	Oklahoma Justice (..)		Western	.....								
	Johnny Mack Brown											

FEATURE CHART

PARAMOUNT

	Rel. No.	Type	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
OCTOBER											
Cassino to Korea (58) Narrator—Quentin Reynolds	5008	Docum	9-30-50	+	±	±	##	+	+	+	8+2–
⊙Copper Canyon (84) Ray Milland, Hedy Lamarr, Macdonald Carey	5003	Western	7-29-50	+	±	+	+	+	+	+	7+1–
Dark City (97) Charlton Heston, Lizabeth Scott, Dean Jagger	5004	Drama	8-12-50	+	±	##	##	##	+	+	10+1–
NOVEMBER											
⊙Tripoli (95) Maureen O'Hara, John Payne, Philip Reed	5005	Hist-Dr	10- 7-50	+	±	±	##	##	##	+	10+2–
⊙Let's Dance (112) Betty Hutton, Fred Astaire, Roland Young	5006	Mus-Com	8-19-50	##	±	+	##	+	+	+	9+1–
DECEMBER											
Mr. Music (113) Bing Crosby, Nancy Olson, Charles Coburn	5007	Mus-Com	9- 2-50	+	+	##	+	##	+	##	10+
JANUARY											
⊙Branded (95) Alan Ladd, Mona Freeman, Charles Bickford	5009	Western	11-25-50	+	+	+	+	+	+	±	7+1–
At War With the Army (93) Dean Martin, Jerry Lewis, Polly Bergen	5014	Comedy	12-16-50	+	+	+	##	+	+	±	8+1–
FEBRUARY											
September Affair (103) Joan Fontaine, Joseph Cotten, Jessica Tandy	5012	Drama	10-21-50	+	±	+	##	##	+	+	9+1–
⊙Great Missouri Raid, The (85) Wendell Corey, Ellen Drew, Macdonald Carey	5013	W't-Dr	12- 9-50	##	+	+	+	+	±	+	8+1–
MARCH											
Redhead and the Cowboy (82) Glenn Ford, Rhonda Fleming, Alan Reed	5015	W't-Dr	12-16-50	—	±	±	+	—	+	+	5+4–
Mating Season, The (101) Gene Tierney, John Lund, Miriam Hopkins	5016	Comedy	1-27-50	##	##	##	##	##	+	##	13+
⊙Samson and Delilah (128) Victor Mature, Hedy Lamarr, George Sanders	5010	Spec-Dr	10-29-50	##	##	##	##	##	##	##	14+
APRIL											
Molly (83) (Iter. as The Goldbergs) Gertrude Berg, Philip Loeb	5011	Comedy	12- 2-50	##	+	##	##	±	##	+	11+1–
⊙Quebec (85) John Barrymore jr., Corinne Calvet	5017	Drama	3-10-51	±	—	±	+	—	+	±	5+5–
Lemon Drop Kid, The (91) Bob Hope, Marilyn Maxwell, Lloyd Nolan	5018	Comedy	3-17-51	##	+	±	##	##	±	+	10+2–
MAY											
Appointment With Danger (90) Alan Ladd, Jan Sterling, Phyllis Calvert	5019	Drama	4-21-51	+	±	+	##	+	+	+	8+1–
Last Outpost, The (87) Ronald Reagan, Rhonda Fleming, Peter Hanson	5020	Out-Dr	4-14-51	+	±	±	##	±	+	+	8+3–
JUNE											
Dear Brat (82) Mona Freeman, Edward Arnold, Billy DeWolfe	5021	Drama	4-28-51	+	±	±	±	±	±		6+5–
Trio (92) Jean Simmons, Michael Rennie, Anne Crawford	5030	Com-Dr	9-30-50	+	+	##	##	+	##	##	11+
JULY											
⊙Passage West (80) John Payne, Arleen Whelan	5022	Western	4-26-51	+	+	+	+	##	±		7+1–
Ace in the Hole (112) Kirk Douglas, Jan Sterling	5023	Drama	5-12-51	+	##	+	##	—	±		7+2–
AUGUST											
Peking Express (85) Joseph Cotten, Corinne Calvet	5024	Drama	6-30-51	±	±	+	##	+	±		7+3–
That's My Boy (100) Dean Martin, Jerry Lewis	5026	Comedy	6- 9-51	+	##	##	##	##	+		10+
⊙Warpath (95) Edmond O'Brien, Dean Jagger	5025	Drama	6- 2-51	+	+	±	+	##	+		7+1–

RKO RADIO

	Rel. No.	Type	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
Outrage (75) Mala Powers, Tod Andrews, Robert Clarke	103	Drama	9- 2-50	+	±	+	+	—	±	±	6+4–
Walk Softly, Stranger (81) Joseph Cotten, Valli, Spring Byington	102	Drama	9- 2-50	##	±	+	±	±	±	+	8+4–
Rio Grande Patrol (60) Tim Holt, Jane Nigh, Richard Martin	108	Western	11-18-50	+		±	±	+	+		5+2–
Mad Wednesday (77) Harold Lloyd, Frances Ramsden	166	Comedy	3-17-51	+					+	±	3+1–
⊙Joan of Arc (165) Ingrid Bergman, Jose Ferrer, Francis L. Sullivan	118	Drama	10-30-48	##	##	##	##	##	##	##	14+
Experiment Alcatraz (58) John Howard, Lynne Carter, Joan Dixon	107	Drama	12- 2-50	±	—	±	±	—	±		4+6–
Never a Dull Moment (89) Fred MacMurray, Andy Devine, Irene Dunne	106	Comedy	11- 4-50	##	+	±	##	+	+	±	9+2–
Where Danger Lives (84) Robert Mitchum, Claude Rains, Faith Domergue	024	Drama	6-24-50	±	±	±	±	+	±	+	7+5–
Vendetta (84) Faith Domergue, George Dolenz	167	Drama	12- 2-50	±	±	+	±	##	—	±	7+4–
Hunt the Man Down (68) Mary Anderson, Gig Young, Lynne Roberts	111	Drama	12-23-50	±		+	±	+	+		5+2–
Law of the Badlands (60) Tim Holt, Richard Martin, Joan Dixon	113	Western	12-30-50	+		+	±	+	±		5+2–
Company She Keeps, The (83) Lizabeth Scott, Jane Greer, Dennis O'Keefe	109	Drama	12-30-50	+	±	+	±	—	+	±	6+4–
Double Deal (65) Marie Windsor, Richard Denning	112	Drama	12-30-50	±	±	±	+	+	±		6+4–
Gambling House (80) Victor Mature, Terry Moore, William Bendix	110	M'drama	12-30-50	±	±	±	±	+	±	±	7+6–
Cry Danger (79) Dick Powell, Rhonda Fleming, Richard Erdman	115	Drama	2-10-51	##	+	##	##	+	+	+	10+
Payment on Demand (90) Bette Davis, Barry Sullivan, Kent Taylor	171	Drama	2-24-51	##	##	##	##	##	##	##	14+
Tarzan's Peril (79) Lex Barker, Virginia Huston, George Macready	172	Jun-Dr	3-24-51	+	±	±	+	±	±		6+4–
Thing From Another World (86) Eduard Franz, Margaret Sheridan	174	M'drama	4-14-51	+	+	+	##	##	+	##	10+
Kon-Tiki (68) Thor Heyerdahl, Knut Haugland	173	Adv-Dr	4- 7-51	±	±	##	##	+	##	##	11+2–
Saddle Legion (60) Tim Holt, Dorothy Malone, Richard Martin	117	Western	4- 7-51	+		±	±	+	±		5+3–
Footlight Varieties (61) Jack Parr, Red Buttons, Leon Errol	116	Musical	3-31-51	±	±	+	+	+	±		6+3–
My Forbidden Past (70) Ava Gardner, Melvyn Douglas, Robert Mitchum	114	Drama	3-31-51	+	—	±	+	+	±	+	6+3–
Tokyo File 212 (84) Florence Marly, Robert Peyton	175	Drama	5- 5-51	±	±	±	—	±	+	±	6+6–
Sealed Cargo (90) Dana Andrews, Claude Rains, Carla Balenda	118	Mys-Dr	5-12-51	+	±	+	##	+	+	+	8+1–
⊙Jungle Headhunters (65) Lewis Collow, All Native Cast	177	Travel	5-12-51	+	±	+	##	+	+		7+1–
Hard, Fast and Beautiful (76) Claire Trevor, Sally Forrest	119	Drama	6- 2-51	+	±	##	##	##	+		9+1–
⊙Best of the Badmen (84) Robert Ryan, Claire Trevor	176	Western	5- 5-51	+		±	##	+	±		6+2–
On the Loose (..) Joan Evans, Melvyn Douglas		Drama	.....								
⊙Happy Go Lovely (88) David Niven, Vera-Ellen, Cesar Romero		Musical	6-16-51	+	+	##	+	##	±		8+1–
His Kind of Woman (..) Robert Mitchum, Jane Russell		Drama	.....								
⊙Alice in Wonderland (75) (Walt Disney cartoon)		Fantasy	7- 7-51	+					##		3+
Flying Leathernecks (..) John Wayne, Robert Ryan		Drama	.....								
Dark Highway (..) Ida Lupino, Robert Ryan		Drama	.....								

REVIEW DIGEST

FEATURE CHART

PARAMOUNT

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OCTOBER											
Cassino to Korea (58) Narrator—Quentin Reynolds	5008	Docum	9-30-50	+	±	±	##	+	+	+	8+2–
⊙Copper Canyon (84) Ray Milland, Hedy Lamarr, Macdonald Carey	5003	Western	7-29-50	+	±	+	+	+	+	+	7+1–
Dark City (97) Charlton Heston, Lizabeth Scott, Dean Jagger	5004	Drama	8-12-50	+	±	##	##	##	+	+	10+1–
NOVEMBER											
⊙Tripoli (95) Maureen O'Hara, John Payne, Philip Reed	5005	Hist-Dr	10- 7-50	+	±	±	##	##	##	+	10+2–
⊙Let's Dance (112) Betty Hutton, Fred Astaire, Roland Young	5006	Mus-Com	8-19-50	##	±	+	##	+	+	+	9+1–
DECEMBER											
Mr. Music (113) Bing Crosby, Nancy Olson, Charles Coburn	5007	Mus-Com	9- 2-50	+	+	##	+	##	+	##	10+
JANUARY											
⊙Branded (95) Alan Ladd, Mona Freeman, Charles Bickford	5009	Western	11-25-50	+	+	+	+	+	+	±	7+1–
At War With the Army (93) Dean Martin, Jerry Lewis, Polly Bergen	5014	Comedy	12-16-50	+	+	+	##	+	+	±	8+1–
FEBRUARY											
September Affair (103) Joan Fontaine, Joseph Cotten, Jessica Tandy	5012	Drama	10-21-50	+	±	+	##	##	+	+	9+1–
⊙Great Missouri Raid, The (85) Wendell Corey, Ellen Drew, Macdonald Carey	5013	W't-Dr	12- 9-50	##	+	+	+	+	±	+	8+1–
MARCH											
Redhead and the Cowboy (82) Glenn Ford, Rhonda Fleming, Alan Reed	5015	W't-Dr	12-16-50	—	±	±	+	—	+	+	5+4–
Mating Season, The (101) Gene Tierney, John Lund, Miriam Hopkins	5016	Comedy	1-27-50	##	##	##	##	##	+	##	13+
⊙Samson and Delilah (128) Victor Mature, Hedy Lamarr, George Sanders	5010	Spec-Dr	10-29-50	##	##	##	##	##	##	##	14+
APRIL											
Molly (83) (Iter. as The Goldbergs) Gertrude Berg, Philip Loeb	5011	Comedy	12- 2-50	##	+	##	##	±	##	+	11+1–
⊙Quebec (85) John Barrymore jr., Corinne Calvet	5017	Drama	3-10-51	±	—	±	+	—	+	±	5+5–
Lemon Drop Kid, The (91) Bob Hope, Marilyn Maxwell, Lloyd Nolan	5018	Comedy	3-17-51	##	+	±	##	##	±	+	10+2–
MAY											
Appointment With Danger (90) Alan Ladd, Jan Sterling, Phyllis Calvert	5019	Drama	4-21-51	+	±	+	##	+	+	+	8+1–
Last Outpost, The (87) Ronald Reagan, Rhonda Fleming, Peter Hanson	5020	Out-Dr	4-14-51	+	±	±	##	±	+	+	8+3–
JUNE											
Dear Brat (82) Mona Freeman, Edward Arnold, Billy DeWolfe	5021	Drama	4-28-51	+	±	±	±	±	±		6+5–
Trio (92) Jean Simmons, Michael Rennie, Anne Crawford	5030	Com-Dr	9-30-50	+	+	##	##	+	##	##	11+
JULY											
⊙Passage West (80) John Payne, Arleen Whelan	5022	Western	4-26-51	+	+	+	+	##	±		7+1–
Ace in the Hole (112) Kirk Douglas, Jan Sterling	5023	Drama	5-12-51	+	##	+	##	—	±		7+2–
AUGUST											
Peking Express (85) Joseph Cotten, Corinne Calvet	5024	Drama	6-30-51	±	±	+	##	+	±		7+3–
That's My Boy (100) Dean Martin, Jerry Lewis	5026	Comedy	6- 9-51	+	##	##	##	##	+		10+
⊙Warpath (95) Edmond O'Brien, Dean Jagger	5025	Drama	6- 2-51	+	+	±	+	##	+		7+1–

RKO RADIO

	Rel. No.	Type	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
Outrage (75) Mala Powers, Tod Andrews, Robert Clarke	103	Drama	9- 2-50	+	±	+	+	—	±	±	6+4–
Walk Softly, Stranger (81) Joseph Cotten, Valli, Spring Byington	102	Drama	9- 2-50	##	±	+	±	±	±	+	8+4–
Rio Grande Patrol (60) Tim Holt, Jane Nigh, Richard Martin	108	Western	11-18-50	+		±	±	+	+		5+2–
Mad Wednesday (77) Harold Lloyd, Frances Ramsden	166	Comedy	3-17-51	+					+	±	3+1–
⊙Joan of Arc (165) Ingrid Bergman, Jose Ferrer, Francis L. Sullivan	118	Drama	10-30-48	##	##	##	##	##	##	##	14+
Experiment Alcatraz (58) John Howard, Lynne Carter, Joan Dixon	107	Drama	12- 2-50	±	—	±	±	—	±		4+6–
Never a Dull Moment (89) Fred MacMurray, Andy Devine, Irene Dunne	106	Comedy	11- 4-50	##	+	±	##	+	+	±	9+2–
Where Danger Lives (84) Robert Mitchum, Claude Rains, Faith Domergue	024	Drama	6-24-50	±	±	±	±	+	±	+	7+5–
Vendetta (84) Faith Domergue, George Dolenz	167	Drama	12- 2-50	±	±	+	±	##	—	±	7+4–
Hunt the Man Down (68) Mary Anderson, Gig Young, Lynne Roberts	111	Drama	12-23-50	±		+	±	+	+		5+2–
Law of the Badlands (60) Tim Holt, Richard Martin, Joan Dixon	113	Western	12-30-50	+		+	±	+	±		5+2–
Company She Keeps, The (83) Lizabeth Scott, Jane Greer, Dennis O'Keefe	109	Drama	12-30-50	+	±	+	±	—	+	±	6+4–
Double Deal (65) Marie Windsor, Richard Denning	112	Drama	12-30-50	±	±	±	+	+	±		6+4–
Gambling House (80) Victor Mature, Terry Moore, William Bendix	110	M'drama	12-30-50	±	±	±	±	+	±	±	7+6–
Cry Danger (79) Dick Powell, Rhonda Fleming, Richard Erdman	115	Drama	2-10-51	##	+	##	##	+	+	+	10+
Payment on Demand (90) Bette Davis, Barry Sullivan, Kent Taylor	171	Drama	2-24-51	##	##	##	##	##	##	##	14+
Tarzan's Peril (79) Lex Barker, Virginia Huston, George Macready	172	Jun-Dr	3-24-51	+	±	±	+	±	±		6+4–
Thing From Another World (86) Eduard Franz, Margaret Sheridan	174	M'drama	4-14-51	+	+	+	##	##	+	##	10+
Kon-Tiki (68) Thor Heyerdahl, Knut Haugland	173	Adv-Dr	4- 7-51	±	±	##	##	+	##	##	11+2–
Saddle Legion (60) Tim Holt, Dorothy Malone, Richard Martin	117	Western	4- 7-51	+		±	±	+	±		5+3–
Footlight Varieties (61) Jack Parr, Red Buttons, Leon Errol	116	Musical	3-31-51	±	±	+	+	+	±		6+3–
My Forbidden Past (70) Ava Gardner, Melvyn Douglas, Robert Mitchum	114	Drama	3-31-51	+	—	±	+	+	±	+	6+3–
Tokyo File 212 (84) Florence Marly, Robert Peyton	175	Drama	5- 5-51	±	±	±	—	±	+	±	6+6–
Sealed Cargo (90) Dana Andrews, Claude Rains, Carla Balenda	118	Mys-Dr	5-12-51	+	±	+	##	+	+	+	8+1–
⊙Jungle Headhunters (65) Lewis Collow, All Native Cast	177	Travel	5-12-51	+	±	+	##	+	+		7+1–
Hard, Fast and Beautiful (76) Claire Trevor, Sally Forrest	119	Drama	6- 2-51	+	±	##	##	##	+		9+1–
⊙Best of the Badmen (84) Robert Ryan, Claire Trevor	176	Western	5- 5-51	+		±	##	+	±		6+2–
On the Loose (..) Joan Evans, Melvyn Douglas		Drama	.....								
⊙Happy Go Lovely (88) David Niven, Vera-Ellen, Cesar Romero		Musical	6-16-51	+	+	##	+	##	±		8+1–
His Kind of Woman (..) Robert Mitchum, Jane Russell		Drama	.....								
⊙Alice in Wonderland (75) (Walt Disney cartoon)		Fantasy	7- 7-51	+					##		3+
Flying Leathernecks (..) John Wayne, Robert Ryan		Drama	.....								
Dark Highway (..) Ida Lupino, Robert Ryan		Drama	.....								

REVIEW DIGEST

Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ## is rated 2 pluses, = as 2 minuses.

‡ Very Good; + Good; ± Fair; − Poor; ∓ Very Poor. In the summary ‡ is rated 2 pluses, ∓ as 2 minuses

REPUBLIC

	Rel. No.	Type	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
REVIEW DIGEST											
1 **Frisco Tornado (60)** Allan Lane, Eddy Waller, Martha Hyer	4967	Western	9-23-50	+		+	+	+	+	±	6+1−
12 **Hit Parade of 1951 (85)** John Carroll, Estellita Rodriguez, Marie McDonald	5002	Musical	10-28-50	+	±	±	±	±	±		6+5−
28 **Rustlers on Horseback (60)** Allan Lane, Claudia Barrett, Eddy Waller	4968	W'tern	11-25-50	+		±	+	+		±	5+2−
12 **North of Great Divide (67)** Roy Rogers, Penny Edwards	4944	W-Mus	11-25-50	+		±	+	±	+	±	6+3−
28 **Under Mexicali Stars (67)** Rex Allen, Dorothy Patrick	4954	W'tern	12- 9-50	+		+	+	±	±	±	6+3−
28 **Macbeth (85)** Orson Welles, Jeanette Nolan, Dan O'Herlihy	5003	Drama	10-16-50	±	±	±	+	−	‡	±	7+5−
Rio Grande (105) John Wayne, Maureen O'Hara	5004	Supwest	11-11-50	‡	±	‡	‡	‡	‡	+	12+1−
Missourians, The (60) Monte Hale, Paul Hurst	4974	Western	12- 9-50	+		±	+	+	±	±	6+3−
12 **California Passage (90)** Forrest Tucker, Adele Mara, Jim Davis	5005	W'tern	12-23-50	+	±	+	±	+	+	±	7+3−
12 ⊙**Trail of Robin Hood (67)** Roy Rogers, Penny Edwards, Gordon Jones	4946	M-West	12-23-05	±		±	+	+	+	±	6+3−
28 **Rough Riders of Durango (60)** Allan Lane, Aline Towne, Ross Ford	5058	Western	2-10-51	+		±	+	+	+	±	6+2−
28 **Pride of Maryland (60)** Stanley Clements, Peggy Stewart, Frankie Darro	5023	M'drama	1-13-51	+	±	±	+	+	±	±	7+4−
27 **Belle Le Grand (90)** Vera Ralston, John Carroll	5006	Drama	3- 3-51	+	±	±	+	+	±	±	7+4−
5 **Spoilers of the Plains (67)** Roy Rogers, Penny Edwards, Gordon Jones	5041	W't-Mus	2-10-51	±		+	+	+	+	±	6+2−
23 **Missing Women (60)** Penny Edwards, James Millican	5025	M'drama	4- 3-51	±	±	±	+	±		±	6+5−
28 **Night Riders of Montana (60)** Allan Lane, Claudia Barrett	5059	Western	3-17-51	+		±	+	+		±	5+2−
1 **Silver City Bonanza (67)** Rex Allen, Buddy Ebsen, Mary Ellen Kay	5051	Western	3-31-51	+		±	±	+	+	±	6+3−
9 **Cuban Fireball (78)** Estellita Rodriguez, Warren Douglas	5007	Com-Ms	4- 7-51	+	−	±	+	−	+		4+3−
16 ⊙**Oh! Susanna (90)** Rod Cameron, Adrian Booth, Forrest Tucker	5008	Out-Dr	3-17-51	+	±	±	‡	+	±	±	8+4−
23 **Insurance Investigator (60)** Richard Denning, Audrey Long	5026	M'drama	3-31-51	+	±	±	±	+		±	6+3−
28 **Heart of the Rockies (67)** Roy Rogers, Penny Edwards	5042	Ms-Wst	4- 7-51	+		±	+	+	+		5+1−
8 **Thunder in God's Country (67)** Rex Allen, Mary Ellen Kay, Buddy Ebsen	5052	Western	4-21-51	+		±	+	+	±	±	6+3−
1 **Buckaroo Sheriff of Texas (60)** Michael Chapin, Eilene Janssen	5066	W'tern	12-30-50	±		±	±	±	−		4+5−
19 **In Old Amarillo (67)** Roy Rogers, Penny Edwards	5043	Western	5-26-51	+		±	+	±	±		5+3−
15 **Wells Fargo Gunmaster (60)** Allan Lane, Mary Ellen Kay	5061	Western	5-19-51	+		±	±	+	±		5+3−
15 **Bullfighter and the Lady (87)** Robert Stack, Gilbert Roland	5009	Drama	5- 5-51	+	+	‡	‡	‡	+	‡	11+
26 **Million Dollar Pursuit (60)** Penny Edwards, Grant Withers	5028	Drama	6- 9-51	±	±	±	±	±	±		6+6−
1 **Fighting Coast Guard (86)** Brian Donlevy, Forrest Tucker	5010	Drama	5- 5-51	+	+	±	+	‡	±	±	8+3−
28 **Secrets of Monte Carlo (60)** Warren Douglas, Lois Hall	5030	M'drama	6-30-51	−	±	±	±	±		±	5+6−
1 **The Dakota Kid (60)** Michael Chapin, Eilene Janssen	5067	Western	7- 7-51	±	±						2+2−
12 **Rodeo King and Senorita (67)** Rex Allen, Mary Ellen Kay		Western	.....								
⊙**Honeychile (..)** Judy Canova, Eddie Foy Jr.		Comedy	.....								
Fugitive Lady (78) Janis Paige, Binnie Barnes	5011	Drama	.....								
Havana Rose (..) Estellita Rodriguez, Hugh Herbert		Drama	.....								
⊙**South of Caliente (..)** Roy Rogers, Dale Evans		Western	.....								
Fort Dodge Stampede (..) Allan "Rocky" Lane		Western	.....								

20TH-FOX

	Rel. No.	Type	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
REVIEW DIGEST											
Fireball, The (83) Mickey Rooney, Pat O'Brien, Beverly Tyler	023	Drama	8-26-50	+	±	±	‡	+	+	±	8+3−
⊙**Mister 880 (90)** Burt Lancaster, Dorothy McGuire, Edmund Gwenn	024	Comedy	8-26-50	‡	‡	‡	‡	‡	‡	+	13+
No Way Out (106) Linda Darnell, Richard Widmark, Stephen McNally	025	Drama	8- 5-50	+	‡	±	‡	‡	‡	+	11+1−
⊙**I'll Get By (83)** Gloria DeHaven, Dennis Day, June Haver	027	Musical	9-30-50	‡	±	+	±	+	±	+	8+3−
Two Flags West (92) Joseph Cotten, Linda Darnell	029	Act-Dr	10-14-50	‡	±	+	+	‡	+	+	9+1−
All About Eve (138) Bette Davis, Anne Baxter, George Sanders	030	Drama	9-16-50	‡	‡	‡	‡	‡	‡	‡	14+
Jackpot, The (85) James Stewart, Barbara Hale, Patricia Medina	031	Comedy	10- 7-50	+	‡	+	+	‡	+	‡	10+
⊙**American Guerrilla in the Philippines (105)** Tyrone Power, Micheline Prelle	032	Drama	11-11-50	‡	‡	‡	‡	‡	+	+	12+
For Heaven's Sake (92) Clifton Webb, Joan Bennett, Robert Cummings	033	Comedy	12- 9-50	‡	+	+	‡	‡	+	+	10+
Mudlark, The (99) Irene Dunne, Alec Guinness, Andrew Ray	101	Hist-Dr	12- 2-50	+	+	+	+	‡	‡	‡	10+
Man Who Cheated Himself (81) Lee J. Cobb, Jane Wyatt	102	Drama	12-23-50	‡	+	±	‡	+	+	+	9+1−
⊙**Halls of Montezuma (113)** Richard Widmark, Walter Palance, Karl Malden	103	War-Dr	12-23-50	+	‡	‡	‡	‡	‡	‡	13+
⊙**Call Me Mister (95)** Betty Grable, Dan Dailey, Dale Robertson	104	Musical	1-27-51	+	±	‡	+	‡	+		8+1−
⊙**I'd Climb the Highest Mountain (88)** Susan Hayward, William Lundigan	105	Drama	1-20-51	+	+	‡	‡	‡	‡	+	11+
13th Letter, The (85) Linda Darnell, Charles Boyer, Michael Rennie	107	Drama	1-27-51	‡	+	+	‡	‡	+	+	10+
⊙**Sword of Monte Cristo (80)** George Montgomery, Berry Kroeger, Paula Corday	106	Act-Dr	3-17-51	±	±	±	+	‡	±	±	8+5−
Lucky Nick Cain (87) George Raft, Coleen Gray, Charles Goldner	108	M'drama	2-17-51	+	±	+	+	+	+	±	7+2−
⊙**Bird of Paradise (100)** Louis Jourdan, Debra Paget, Jeff Chandler	109	Drama	3-17-51	+	±	‡	‡	‡	+	±	10+2
Of Men and Music (85) Artur Rubinstein, Jan Peerce, Jascha Heifetz	137	Music	12- 9-51	+		‡	‡	+	‡	‡	10+
Kefauver Crime Invest. (52)	138	News Feature	...			+					1+
You're in the Navy Now (93) (Rev. as U.S.S. Teakettle) Gary Cooper, Jane Greer	110	Comedy	2-24-51	+	‡	+	+	+	+	+	8+
I Can Get It for You Wholesale (91) Dan Dailey, Susan Hayward	111	Drama	3-24-51	+	‡	+	‡	‡	+	+	10+
14 Hours (91) Paul Douglas, Richard Basehart, B. Bel Geddes	114	Drama	3-10-51	‡	‡	‡	‡	‡	+	‡	13+
Follow the Sun (77) Glenn Ford, Anne Baxter, Dennis O'Keefe	112	Drama	3-24-51	+	‡	+	‡	‡	‡	+	11+
Rawhide (86) Tyrone Power, Susan Hayward, Hugh Marlowe	113	West-Dr	3-10-51	‡	+	+	‡	‡	+	+	10+
⊙**On the Riviera (89)** Danny Kaye, Gene Tierney, Corinne Calvet	115	Mus-Com	4-28-51	+	‡	‡	+	‡	‡	+	11+
⊙**Half Angel (77)** Loretta Young, Joseph Cotten, Cecil Kellaway	116	Drama	4-14-51	+	±	±	+	+	±		6+3−
House on Telegraph Hill (93) Richard Basehart, Valentina Cortesa, W. Lundigan	117	Drama	3-17-51	+	±	±	±	+	±	+	7+4−
As Young As You Feel (77) Monty Woolley, Thelma Ritter	120	Comedy	6- 9-51	±	+	±	+	+	‡		7+2−
Guy Who Came Back, The (91) Paul Douglas, Joan Bennett	118	Drama	5-26-51	+	±	±	‡	+	+		7+2−
⊙**Take Care of Little Girl (93)** Jeanne Crain, Joan Peters	119	Musical	6-16-51	−	±	+	‡	±			5+3−
Frogmen, The (96) Dana Andrews, Gary Merrill	122	Drama	6-16-51	‡	‡	‡	‡	‡	‡		12+
Secret of Convict Lake, The (83) Glenn Ford, Gene Tierney	123	Drama	6-30-51	+	±	+	‡	+	+		7+1−
No Highway in the Sky (..) James Stewart, Marlene Dietrich		Drama	.....								
Mr. Belvedere Rings the Bell (..) Clifton Webb, Joanne Dru		Comedy	.....								

FEATURE CHART

‡ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ‡ is rated 2 pluses, = as 2 minuses.

UNITED ARTISTS

	Rel. No.	Type	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
OCTOBER											
One Minute to Twelve (75) Lars Hanson, Olaf Bergstrom, Gunnel Broston	203	Drama	11-18-50	±							1+1–
Second Face, The (72) Ella Raines, Bruce Bennett, Rita Johnson	204	Drama	12-16-50	+	±	±	±	=		±	5+6–
Kangaroo Kid, The (73) Veda Ann Borg, Jock O'Mahoney	037	Western	.....			+		+	±		3+1–
Two Lost Worlds (60) Laura Elliot, Jim Arness, Gloria Petroff	202	Drama	12-23-50	±	±	±	+	±	±		6+5–
NOVEMBER											
⊙Prehistoric Women (74) Laurette Luez, Allan Nixon	205	Drama	12-30-50	+	+	±	+	+	–	=	5+4–
Border Outlaws (58) Spade Cooley, Marie Hart, Bill Edwards	260	Western	12-16-50	+		±	–				2+2–
Three Husbands (78) Eve Arden, Emlyn Williams	642	Comedy	11-11-50	+	+	+	‡	+	±	+	8+1–
⊙Rogue River (79) Rory Calhoun, Peter Graves	201	Western	12-23-50	+	±	±	±	+	±	±	7+5–
DECEMBER											
Golden Salamander, The (96) Anouk, Trevor Howard, Herbert Lom	271	Drama	4- 7-51	±	±		±	+	+	+	6+3–
JANUARY											
Wicked City, The (76) Maria Montez, Lilli Palmer, J. P. Aumont	206	Drama	5-19-51	+	–		=				1+3–
Mister Universe (79) Jack Carson, Janis Paige, Bert Lahr	208	Comedy	3-17-51	+	+	+	+	+	±	+	7+1–
Korea Patrol (57) Richard Emory, Benson Fong, Teri Duna	211	Drama	1-13-51	–	–	±	–	–			1+5–
Sun Sets at Dawn, The (71) Walter Reed, Sally Parr, Philip Shawn	046	Drama	11-11-50	–	±	±	±	+	+	±	6+5–
FEBRUARY											
They Were Not Divided (102) Edward Underdown, Ralph Clanton	275	Drama	5-26-51	±	±		+				3+2–
MARCH											
Blue Lamp, The (84) Jack Warner, Jimmy Hanley	016	Drama	6-24-50	+	±	+	±	±	+	+	7+3–
Circle of Danger (85) Ray Milland, Patricia Roc	207	Drama	4- 7-51	±	±	±	‡	–	±		6+5–
Naughty Arlette (86) My Outlaw Brother (80) (Rev. as My Brother, the Outlaw) Mickey Rooney, Robert Preston	226 209	Comedy Drama	5-26-51 2-17-51	±	+	±	±	±	–		4+4– 1+5–
Second Woman, The (91) Robert Young, Betsy Drake, John Sutton	639	Drama	1-27-51	+	±	±	+	±	+	+	7+3–
So Long at the Fair (85) Jean Simmons, Dirk Bogarde	270	Drama	1-27-51	+	±		+	‡	+	‡	8+1–
APRIL											
Skipalong Rosenbloom (73) Max Rosenbloom, Max Baer	213	Western	5-26-51	+	±	±	±				4+3–
Scarf, The (86)	644	Drama	3-31-51	±	±	+	‡	‡	+	±	9+3–
Queen for a Day (107)	645	Drama	3-24-51	+	±	+	‡	±	‡		8+2–
Badman's Gold (56)	262	Western	5-26-51	±			–				1+2–
Oliver Twist (105)	216	Drama	4-28-51	+	‡		‡		+		6+
When I Grew Up (90)	215	Drama	4-14-51	+	+	+	+	±	‡		7+1–
Man From Planet X (72)	647	Fantasy	3-24-51	±	+	+	±	+		–	5+3–
Long Dark Hall, The (87) Rex Harrison, Lilli Palmer	214	Drama	3-10-51	±	±		±	+	+	+	6+3–
MAY											
Try and Get Me (92) (Rev. as Sound of Fury) Frank Lovejoy, Kathleen Ryan, Lloyd Bridges	643	Drama	12- 9-50	+	‡	+	‡	+	+	±	9+1–
First Legion, The (86) Charles Boyer, Lyle Bettger, Leo G. Carroll	648	Drama	4- 28-51	+	±	+	‡		+	+	7+1–
Odette (100) Anna Neagle, Trevor Howard	652	Drama	1-13-51	‡	+		‡	‡	+	‡	10+
⊙New Mexico (84) Lew Ayres, Marilyn Maxwell	649	Drama	5-12-51	±	±	±	+	‡	‡		8+3–
Prowler, The (92) Van Heflin, Evelyn Keyes	650	Drama	5- 5-51	+	±	±	+	±	±		6+5–
JUNE											
Fabiola (96) Michele Morgan, Henri Vidal	651	Drama	5-12-51	‡	±		‡	–	–	+	6+3–
Man With My Face, The (75) Barry Nelson, Carole Matthews		Mys-Dr	6- 2-51	+	±	±	+		+	+	6+2–
Three Steps North (85) Lloyd Bridges, Lea Padovani		Drama	6-23-51	+	±	±	+	+	±		6+3–
St. Benny, the Dip (88) Dick Haymes, Nina Foch		Comedy	7- 7-51	±	±	+	±		+		5+3–
Two Gals and a Guy (79) Robert Alda, Janis Paige	654	Comedy	6-30-51	±	–	±	±	=			3+6–
Hoodlum, The (61) Lawrence Tierney, Allene Roberts	653	Drama	6-16-51	+	–	±	±	+	+		5+3–
JULY											
Cairo Road (..) Eric Portman		Drama	.....								
He Ran All the Way (77) John Garfield, Shelley Winters	646	Drama	6- 9-51	+	+	‡	‡	+		‡	9+
Cyrano de Bergerac (118) Jose Ferrer, Mala Powers, William Prince		Drama	11-18-50	‡	‡	‡	‡	‡	‡	‡	14+
Pardon My French (81) Merle Oberon, Paul Henreid		Comedy	.....								
AUGUST											
Four in a Jeep (97) Viveca Lindfors, Ralph Meeker		Drama	6- 9-51	‡	+		‡	±		‡	8+1–
Cloudburst (..) Robert Preston, Elizabeth Sellers		Drama	.....								
Mister Drake's Duck (..) Douglas Fairbanks Jr., Yolande Donlan		Comedy	.....								
Obsessed (..) David Farrar, Geraldine Fitzgerald		Drama	.....								

UNIV.-INT'L

	Rel. No.	Type	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
Hamlet (142) Laurence Olivier, Jean Simmons, Basil Sydney	101	Drama	7-10-50	‡	‡	‡	‡	‡	‡	‡	14+
⊙ Wyoming Mail (87) Stephen McNally, A. Smith, Howard da Silva	931	Supwest	10- 7-50	+	±	±	+	+	+	+	7+2–
Women on the Run (77) Ann Sheridan, Robert Keith, Dennis O'Keefe	932	Drama	10- 7-50	+	±	±	+	+	+	‡	8+2–
⊙Kansas Raiders (80) Audie Murphy, Brian Donlevy	104	Western	11-18-50	±	±	±	+	‡	±	±	8+5–
Milkman, The (87) Donald O'Connor, Piper Laurie, Jimmy Durante	102	Comedy	10-14-50	+	+	+	+	+	+	+	7+
Deported (88) Marta Toren, Claude Dauphin, Jeff Chandler	103	Drama	10-28-50	+	±	+	±	–	+	+	6+3–
Undercover Girl (83) Alexis Smith, Scott Brady, Gladys George	105	Drama	11-11-50	–	±	±	+	+	±	+	6+4–
Mystery Submarine (78) Marta Toren, Macdonald Carey, Robert Douglas	106	Drama	12- 9-50	±	±	±	±	+	‡	±	8+5–
Prelude to Fame (78) Guy Rolfe, Kathleen Byron	180	Mus-Dr	12- 9-50	+	+		+		+	+	5+
⊙Frenchie (80) Joel McCrea, Shelley Winters, Paul Kelly	108	West-Dr	12- 9-50	±	±	‡	+	+	±	+	8+3–
⊙Harvey (104) James Stewart, Peggy Dow, Josephine Hull	107	Comedy	10-28-50	‡	+	‡	‡	‡	+	‡	12+
Under the Gun (83) Richard Conte, Audrey Totter, Sam Jaffe	109	Drama	12-23-50	+	±	±	+	+	±	±	7+4–
⊙Tomahawk (82) Van Heflin, Yvonne DeCarlo	110	Supwest	1-13-51	+	±	+	+	+	+	+	7+1–
Target Unknown (90) Mark Stevens, Don Taylor, Joyce Holden	111	Drama	2- 3-51	+	±	±	+	+	+	+	7+2–
Operation Disaster (101) John Mills, Richard Attenborough, Helen Cherry	113	Drama	1-20-51	+	+		±	±	+	‡	7+2–
Bedtime for Bonzo (83) Ronald Reagan, Diana Lynn, Walter Slezak	112	Comedy	1-20-51	+	+	+	+	‡	+	±	8+1–
Abbott & Costello Meet the Invisible Man (82) Bud Abbott, Lou Costello	116	Comedy	3-17-51	+	+	+	+	+	+	+	7+
Groom Wore Spurs, The (81) Ginger Rogers, Jean Davis, Jack Carson	114	Comedy	2-10-51	‡	±	±	±	±	–	±	7+6–
Air Cadet (94) Stephen McNally, Alex Nicol, Gail Russell	115	Com-Dr	2-24-51	+	±	±	+	+	+	+	7+2–
Up Front (92) David Wayne, Tom Ewell, Marina Berti	118	War-Com	3- 3-51	+	+	‡	+	+	+	‡	9+
⊙Double Crossbones (76) Donald O'Connor, Helena Carter, Will Geer	119	Cm-Mus	12- 2-50	+	–	±	±	+	+	+	6+3–
Ma and Pa Kettle Back on the Farm (80) Marjorie Main, Percy Kilbride	117	Comedy	3-24-51	+	+	+	‡	+	±	±	8+2–
Fat Man, The (77) J. Scott Smart, Rock Hudson, Julie London	120	Mys-Dr	4- 7-51	±	±	+	±	±	+	±	7+5–
Katie Did It (81) Ann Blyth, Mark Stevens, Cecil Kellaway	122	Comedy	4-14-51	±	±	±	+	+	±		6+4–
⊙Smuggler's Island (73) Jeff Chandler, Evelyn Keyes	121	Drama	4-21-51	+	±	±	±	+	±	±	7+5–
⊙Apache Drums (73) Stephen McNally, Coleen Gray, Willard Parker	123	Western	5-25-51	±	±	+	+	+	+	+	7+2–
Hollywood Story (77) Richard Conte, Henry Hull	124	Mys-Dr	5-19-51	+	±	+	+	+	±	+	7+2–
Francis Goes to the Races (88) Donald O'Connor, Piper Laurie	125	Comedy	5-26-51	+	‡	‡	‡	‡	+		10+
⊙Prince Who Was a Thief (88) Tony Curtis, Piper Laurie	126	Rom-Dr	6- 2-51	+	+	+	+	‡	±		7+1–
Comin' Round the Mountain (77) Bud Abbott, Lou Costello	127	Comedy	6-23-51	+	±	±	‡	±	±		7+4–
Iron Man (82) Jeff Chandler, Evelyn Keyes		Drama	7- 7-51	‡							2+
⊙Mark of the Renegade (..) Ricardo Montalban, Cyd Charisse		Drama	.....						±		1+1–
⊙Cattle Drive (..) Joel McCrea, Dean Stockwell		Western	.....						‡		2+

Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ## is rated 2 pluses, = as 2 minuses.

WARNER BROS.

	Rel. No.	Type	Reviewed	REVIEW DIGEST: Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
14 Three Secrets (98) Ruth Roman, Eleanor Parker, Patricia Neal	006	M'drama	9- 2-50	+	+	+	##	+	+	+	8+
28 Glass Menagerie, The (107) Jane Wyman, Kirk Douglas, Gertrude Lawrence	007	Drama	9-23-50	+	+	##	##	##	##	##	12+
11 Rocky Mountain (83) Errol Flynn, Patrice Wymore	008	Sup'west	10- 7-50	+	±	+	+	+	+	##	8+1−
28 West Point Story, The (107) James Cagney, Virginia Mayo, Doris Day	009	Drama	11-18-50	##	##	+	##	##	+	±	11+1−
9 Breakthrough (91) David Brian, John Agar, Frank Lovejoy	010	Drama	11- 4-50	±	+	+	##	##	##	##	11+1−
30 ⊙Dallas (94) Gary Cooper, Ruth Roman	011	Sup'west	11-25-50	+	±	+	##	##	+	+	9+1−
13 Highway 301 (83) Steve Cochran, Virginia Grey, Gaby Andre	012	Drama	12- 2-50	±	±	+	+	+	+	+	7+3−
31 Operation Pacific (111) John Wayne, Patricia Neal, Ward Bond	013	Drama	1-13-51	+	±	+	##	+	+	+	8+1−
10 Storm Warning (91) Ginger Rogers, Ronald Reagan, Doris Day	014	Drama	12-16-50	+	##	+	##	+	+	+	9+
24 Enforcer, The (88) Humphrey Bogart, Zero Mostel, Ted de Corsia	015	Drama	1-27-51	+	+	##	##	+	±	+	9+1−
5 ⊙Sugarfoot (80) Randolph Scott, Adele Jergens, Raymond Massey	016	West-Dr	2- 3-51	±	−	±	+	±	−	±	5+6−
18 Lightning Strikes Twice (91) Ruth Roman, Richard Todd, Mercedes McCambridge	019	Drama	2-10-51	±	±	+	+	+	+	±	7+3−
24 ⊙Lullaby of Broadway (91) Doris Day, Gene Nelson, S. Z. Sakall	020	Musical	3-17-51	+	±	##	+	+	+	+	8+1−
7 Raton Pass (84) Dennis Morgan, Patricia Neal, Steve Cochran	021	Western	3- 3-51	±	±	±	##	±	±	+	8+5−
21 Only the Valiant (105) Gregory Peck, Barbara Payton, Ward Bond	022	Hist-West	3-10-51	##	±	##	##	##	+	+	11+1−
9 I Was a Communist for the FBI (84) Frank Lovejoy, Dorothy Hart	023	Drama	4-21-51	+	+	##	##	##	+	##	11+
18 Goodbye, My Fancy (107) Joan Crawford, Robert Young, Frank Lovejoy	024	Comedy	4-14-51	±	±	+	##	+	+	+	8+2−
2 Along the Great Divide (88) Kirk Douglas, Virginia Mayo	025	West-Dr	5- 5-51	##	±	±	##	±	+	±	9+4−
18 Inside Walls of Folsom Prison (87) Steve Cochran, David Brian	026	Drama	5-19-51	±	±	+	+	+	±	±	7+4−
28 Strangers on a Train (101) Farley Granger, Ruth Roman	027	Drama	6-16-51	##	+	##	##	##	##		11+
16 ⊙Fort Worth (80) Randolph Scott, David Brian	028	Sup-West	5-19-51	+	±	+	±	+	±	±	7+4−
18 ⊙On Moonlight Bay (..) Doris Day, Gordon MacRae	029	Musical	7- 7-51	##							2+
31 Capt. Horatio Hornblower (117) Gregory Peck, Virginia Mayo	029	Act-Dr	6-16-51	##	+	##	##	##	##		11+

MISCELLANEOUS

ASTOR

	Rel. Date	
MEN OF THE SEA (70)	Melodrama	....Roger Livesy, Margaret Lockwood

HALLMARK

ONE TOO MANY (106)	Drama	Jan.-51....R. Warrick, R. Travis, G. Prince
⊙PRINCE OF PEACE (111)	Religious-Dr	Jan.-50.....Ginger Prince, Forest Taylor

WESTERN ADVENTURE

KING OF THE BULLWHIP (59)	Western	2- 1-51.....Lash LaRue, Fuzzy St. John

REISSUES

ASTOR

BRIDGE OF SAN LUIS REY, THE (91)	Drama	5- 1-51.....Lynn Bari, Louis Calhern
DARK WATERS (93)	Drama	1-15-51.....Merle Oberon, Franchot Tone
MR. ACE (90)	Drama	6-15-51.....George Raft, Sylvia Sidney
SINNERS HOLIDAY (93)	Drama	1-15-51.....George Raft, Randolph Scott

COLUMBIA

KING OF THE WILD HORSES (66)	Act-Dr	April-51....William Janney, Dorothy Appleby

RKO RADIO

THEY GOT ME COVERED (94)	Comedy	3- 9-51.....Bob Hope, Dorothy Lamour
UP IN ARMS (105)	Mus-Com	2-15-51.....Danny Kaye, Dinah Shore

REALART

CONDEMNED TO HANG (87)	Drama	2- 1-51.....Franchot Tone, Alan Curtis
CONFESSIONS OF A MODEL (78)	Drama	4- 1-51.Danielle Darrieux, Douglas Fairbanks
DEADLY ENEMIES (86)	Drama	2- 1-51.....Rod Cameron, Brod Crawford
FIGHTING SULLIVANS, THE (111)	Drama	2- 1-51.....Anne Baxter, Thomas Mitchell
LITTLE GIANT, THE (91)	Comedy	5- 1-51.....Bud Abbott, Lou Costello
PHANTOM OF PARIS (60)	Drama	3- 1-51.....Maria Montez, Patric Knowles
SALERNO BEACHHEAD (117)	Drama	2- 1-51.....Dana Andrews, Richard Conte
SECRETS OF A SINNER (63)	Drama	4- 1-51.....Madge Evans, John Boles
TANGIER (76)	Drama	1- 1-51.....Maria Montez, Robert Paige
TIME OF THEIR LIVES (91)	Comedy	5- 1-51.....Bud Abbott, Lou Costello
WEREWOLF OF LONDON (76)	Melodrama	3- 1-51.....Henry Hull, Valerie Hobson

20TH-FOX

⊙BUFFALO BILL (90)	Western	June-51.....Linda Darnell, Joel McCrea
⊙JESSE JAMES (106)	Western	June-51.....Tyrone Power, Henry Fonda
⊙KENTUCKY (96)	Drama	June-51.....Loretta Young, Richard Greene
⊙MY FRIEND FLICKA (89)	Drama	June-51....Roddy McDowall, Preston Foster
⊙RETURN OF FRANK JAMES, THE	Western	June-51.....Henry Fonda, Gene Tierney
⊙SMOKY (87)	Drama	June-51.....Fred MacMurray, Anne Baxter
⊙THUNDERHEAD, SON of FLICKA (78)	Drama	June-51....Roddy McDowall, Preston Foster

WARNER BROS.

DODGE CITY (104)	Superwestern	3-17-51.....Errol Flynn, Olivia DeHavilland
VIRGINIA CITY (121)	Superwestern	3-17-51.....Errol Flynn, Miriam Hopkins

FOREIGN FILMS

BRITAIN

	Distributor	Reviewed
ANOTHER SHORE (77)	Pentagon	3-17-51.....Robert Beatty, Moira Lister
APPOINTMENT WITH CRIME (90)	Four Continents	5-17-51....William Hartnell, Robert Beatty
CHANCE OF A LIFETIME (90)	Ballantine	2-17-51.....Basil Radford, Bernard Miles
HAPPIEST DAYS OF YOUR LIFE (81)	London	9-30-50..Alastair Sim, Margaret Rutherford
HUE AND CRY (82)	Fine Arts	1-20-51.....Alastair Sim, Jack Warner
INHERITANCE, THE (90)	Fine Arts	3-10-51....Jean Simmons, Derrick DeMarney
IT'S HARD TO BE GOOD (93)	Pentagon	1-13-51.....Jimmy Hanley, Anne Crawford
JACQUELINE MISBEHAVES (76)	Ellis	2-17-51.....Hugh Williams, Carla Lehmann
LAST HOLIDAY (88)	Stratford	12- 9-50....Alec Guinness, Beatrice Campbell
LOST PEOPLE, THE (89)	Pentagon	10-14-50.....Dennis Price, Mai Zetterling
NO ORCHIDS FOR MISS BLANDISH (92)	Renown	4-14-51.....Jack LaRue, Linden Travers
PINK STRING AND SEALING WAX (75)	Pentagon	10-14-50.....Googie Withers, John Carol
SEVEN DAYS TO NOON (93)	Distinguished	2-17-51.....Barry Jones, Olive Sloane
TALES OF HOFFMANN (138)	Lopert	4-21-51....Moira Shearer, Robert Helpmann
THIRD TIME LUCKY (93)	Pentagon	10-28-50.....Glynis Johns, Dermot Walsh
TONY DRAWS A HORSE (90)	Fine Arts	6-23-51.....Cecil Parker, Anne Crawford
YOU CAN'T FOOL AN IRISHMAN (67)	Bell	2- 3-51.....Tommy Duggan, Shirl Conway

FRANCE

CHEAT, THE (87)	Discina	10-21-50.....Simone Signoret, Bernard Blier
GOD NEEDS MEN (95)	AFE	5-26-51..Pierre Fresnay, Madeleine Robinson
L'AFFAIRE (92)	International	2- 3-51.....Claude Dauphin, Anne Vernon
MANON (92)	Discina	2 3-51.....Cecile Aubrey, Michel Auclair
NOAH'S ARK (97)	Nayfack	9- 9-50.....Pierre Brasseur, Alerme
OH, AMELIA (86)	Lux	6- 2-51....Danielle Darrieux, Jean Desailly
ORPHEUS (86)	Discina	10-14-50.....Jean Marais, Francois Perier
PARIS 1900 (75)	Mayer-Kingsley	12- 9-50.....Monty Woolley, narrator
RED ANGEL, THE (97)	Spalter	2-24-51.....Tilda Thamer, Paul Maurisse
SINNERS, THE (98)	Lopert	2- 3-51.....Suzy Prim, Serge Reggiani
SOUVENIR (100)	Pathe	11- 4-50.....Michele Morgan, Jean Marais
SYLVIE AND THE PHANTOM (85)	Discina	1021-50....Odette Joyeux, Francois Perier
WAYS OF LOVE (120)	Burstyn	1-13-51....Sylvia Bataille, George St. Saens

GERMANY

FILM WITHOUT A NAME (79)	Friedberg-Katz	10-28-50.....Hildegarde Neff, Willy Fritsch
ORIGINAL SIN, THE (90)	Lopert	9- 9-50.....Bettina Moissi, Bobby Todd

ITALY

ANGELO (97) (Reviewed as The Mulatto)	Scalera	11- 4-50....Renato Baldini, Umberto Spadaro
BULLET FOR STEFANO (96)	Lux	11-18-50...Rossano Brazzi, Valentina Cortese
DIFFICULT YEARS (90)	Lopert	9-16-50..Umberto Spadaro, Massima Girotti
DOCTOR, BEWARE (90)	Academy	2-24-51.....Vittorio DeSica, Anna Magnani
FLESH WILL SURRENDER (96)	Lux	11- 4-50.....Aldo Fabrizi, Amadeo Fabrizi
MILL ON THE PO (96)	Lux	12-23-50....Carla del Poggio, Jacques Sernas
MY WIDOW AND I (81)	Distinguished	9-16-50.....Vittorio DeSica, Isa Miranda
TWO ORPHANS, THE (92)	Globe	11- 4-50.....Maria Denis, Osvaldo Valenti

MEXICO

RANCHO GRANDE (97)	Azteca	5-19-51.....Jorge Negrete, Trio Calaveras

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release. Symbol is rating from BOXOFFICE review. ‡ Very Good. + Good. ± Fair. −Poor. = Very Poor. © Indicates color photography.

Columbia

Prod. No. Title Rel. Date Rating

Assorted Comedies
3423 Innocently Guilty (16)..12-21 ±
3413 He Flew the Shrew(16½) 1-11 +
3414 Wedding Yells (16).... 2- 8 +
3424 Wine, Women and Bong (15½) ..... 2-22 +
3415 Blonde Atom Bomb (17) 3- 8 +
3425 The Awful Sleuth (16).. 4-19 ±
3416 Fun on the Run (16).. 5-10 ±
3426 Woo Woo Blues (16).. 7-11

Candid Microphone
(One-Reel Specials)
3552 Subject No. 2 (10)....12-14 +
3553 Subject No. 3 (10½).. 2-15 +
3554 Subject No. 4 (11).... 4-12 +
3555 Subject No. 5 (10½).. 6-14 ±

Cavalcade of Broadway
3652 The China Doll (11)...12-18 +
3653 Havana Madrid (10).... 3-29 +
3654 New York After Midnight (..) 6-28

Color Favorites
(Technicolor Reissues)
3604 The Foolish Bunny (8).12- 7 ‡
3605 Midnight Frolics (7½).. 1-11 +
3606 The Carpenters (8).... 2- 8 +
3607 Poor Little Butterfly (8) 3-15
3608 Jitterbug Knights (7½) 4-15 +
3609 Birds in Love (8)..... 5-17 ±
3610 Air Hostess (8)..... 6-21 +
3611 The Egg Hunt (..).... 7-28

Comedy Favorites
(Reissues)
3433 Taming of the Snood(16)12-14 +
3434 Champ's a Chump (19).. 2-15 +
3435 General Nuisance (18).. 4-12 +
3436 Phony Cronies (18).... 6-14 ±

Jolly Frolics
(Technicolor)
3502 Gerald McBoing Boing(7) 1-25 ‡
3503 Family Circus (7).... 6-28 ‡

Mr. Magoo
(Technicolor)
3702 Bungled Bungalow (6½) 12-28 +
3703 Barefaced Flatfoot (7). 4-25 +

Music to Remember
3751 Borodin's Prince Igor and Polovetsian Dances (9½)...
3752 Tchaikovsky's Nutcracker Suite (9½) ..... +
3753 Tchaikovsky's Piano Concerto in B-Flat Minor (10)..... +
3754 Grieg's Peer Gynt Suite (9½) +
3755 Tchaikovsky's 1812 Overture (11) .....
3756 Tchaikovsky's Swan Lake Ballet (10) ..... +

Screen Snapshots
3854 Heart Throbs of Yesterday (10) .....12-14 +
3855 Reno's Silver Spurs Award (9) ..... 1-25 +
3856 Jimmy McHugh's Song Party (10½) ..... 3-22 ±
3857 Hollywood Memories (9) 4-19 +
3858 Hollywood Awards (9½) 5-17 +
3859 Hollywood Pie Throwers (9½) 6-21
3860 The Great Director (9). 7-21

Stooge Comedies
3404 A Snitch in Time (16½) 12- 7 ±
3405 Three Arabian Nuts (16) 1- 4 ±
3406 Baby Sitter's Jitters (16) 3- 1 +
3407 Don't Throw That Knife (16) ..... 5- 3 +
3408 Scrambled Brains (..).. 7- 7

Two-Reel Specials
3440 A Day With the FBI (19) 7-21

Variety Favorites
3953 Milt Britton and Band (11) 12-21
3954 Brokers Follies (11)... 2-22 +

World of Sports
3804 Champion Jumpers (10) 12-28
3805 Army's All-American (10) 2-22 +
3806 Quebec Sports Holiday (10) ..... 3-29 +
3807 Mr. Tennis (9)..... 4-26 +
3808 Three Strikes You're Out! (..) 5-31
3809 Sunshine Sports (..).. 6-28

Serials
3140 Overland With Kit Carson 2-15 +
15 Chapters (reissue)
3160 Roar of the Iron Horse.. 5-31 +
15 Chapters

Metro-Goldwyn-Mayer

Cartoons
(Technicolor)
W-234 The Chump Champ (7) 11- 4
W-236 The Peachy Cobbler(7) 12- 9 +
W-238 Fresh Laid Plans (9).. 1-27 +
W-239 Cock-a-Doodle Dog (7) 2-10 +
W-241 Daredevil Droopy (6).. 3-31 +
W-243 Droopy's Good Deed (7) 5- 5 +
W-245 Symphony in Slang (7) 6-16 +

Gold Medal Reprints
(Technicolor)
W-262 Early Bird Dood It (9) 12- 2
W-263 Million Dollar Cat (7) 2-24 ‡
W-264 The Shooting of Dan McGoo (8) ..... 4-14 +
W-265 Gallopin' Gals (7).... 6- 2 +

People on Parade
P-211 Egypt Speaks (8)..... 1- 6 +
P-212 Voices of Venice (8).. 2- 3 +
P-213 Springtime in Netherlands (9) ..... 4-21 ±
P-214 Land of Zuider Zee (9) 4-28 ±
P-215 Word for the Greeks (8) 5-12
P-216 Romantic Riviera (9).. 6-23

Pete Smith Specialties
S-254 Curious Contests (8)..11-11 +
S-255 Wanted: One Egg (9)..12-16 ±
S-256 Sky Skiers (8)..... 2-17 ‡
S-257 Fixin' Fool (8)..... 3-24 +
S-258 Camera Sleuth (10)... 4-28 ‡
S-259 Bandage Bait (9).... 6-16

Tom & Jerry Cartoons
(Technicolor)
W-235 Cueball Cat (7).....11-25
W-237 Casanova Cat (7).... 1- 6 +
W-240 Jerry and the Goldfish (7) ..... 3- 3 +
W-242 Jerry's Cousin (7).... 4- 7 +
W-244 Sleepy-Time Tom (7).. 5-26 +
W-246 His Mouse Friday (7) 7- 7

Paramount

Casper Cartoons
B10-2 Once Upon a Rhyme (8) 12-15 +
B10-3 Boo Hoo Baby (8).... 3-30 ‡
B10-4 To Boo or Not to Boo (7) ..... 6- 8 ‡
B10-5 Boo Scout (..)..... 7-27
B10-6 Casper Comes to Clown (..) 8-10

Champions
(Reissues)
Z10-3 Popeye a la Mode (7).11- 3
Z10-4 Shape Ahoy (6).....11-17

Grantland Rice Sportlights
R10-2 Outboard Shenanigans (10) .....11-10 +
R10 3 Glacier Fishing (10)..10- 6 +
R10-4 Targets on Parade (10) 11-24 +
R10-5 Dobbin Steps Out (10) 12- 8 +
R10-6 Top Flight Tumblers (10) ..... 1-12 +
R10-7 Isle of Sport (10).... 2-16 +
R10-8 Big Little Leaguers (9) 3-16 +
R10-9 Jumping Off Place (10) ..... 5-11 +
R10-10 Close Decisions (10). 5-25
R10-11 City of Ball Tossers (10) 6-22
R10-12 Follow the Game Trails (..) 7-20

Musical Parade
(Reissues)
FF10-4 You Hit the Spot (18) 10- 6
FF10-5 Bombarela (19).....10- 6
FF10-6 Halfway to Heaven (19) 10- 6

Noveltoons
(Technicolor)
P10-2 Mice Meeting You (7) 11-10 +
P10-3 Sock-a-Bye Kitty (7)..12-22 +
P10-4 One-Quack Mind (7).. 1-12 +
P10-5 Mice Paradise (7).... 3- 9 +
P10-6 Hold the Lion, Please (7) ..... 4-27 +
P10-7 Land of Lost Watches(9)5- 4 +
P10-8 As the Crow Flies (6).. 6- 1
P10-9 Slip Us Some Redskin (7) 7- 6
P10-10 Party Smarty (..)... 8- 3

Pacemakers
K10-3 Country Cop (10)....12- 8 ‡
K10-4 Music Circus (11).... 2- 2 +
K10-5 Kids and Pets (11).. 3-23 +
K10-6 The Littlest Expert (10) 4-13 +

Popeye Cartoons
(Technicolor)
E10-1 Quick on the Vigor (7) 10- 6 +
E10-2 Riot in Rhythm (7)..11-10 +
E10-3 Farmer and Belle (7) 12- 1 +
E10-4 Vacation With Play (7) 1-26 +
E10-5 Thrill of Fair (7).... 4-20 +
E10-6 Alpine for You (7)... 5-18 +
E10-7 Double Cross Country Race (7) ..... 6-15 +
E10-8 Pilgrim Popeye (7)... 7-13

Screen Songs
(Color)
X10-1 Fiesta Time (7).....11-17
X10-2 Fresh Yeggs (7).....11-17 +
X10-3 Tweet Music (7)..... 2- 9 +
X10-4 Drippy Mississippi (7).4-13 +
X10-5 Miners Forty Niners (7) ..... 5-18 +
X10-6 Sing Again of Michigan (7) 6-29

Specials
T10-1 The New Pioneers (20) 9- 1 ‡
The Movies and You
T10-2 The Cinematographer (10) ..... 1-15 ‡

RKO Radio

Clark & McCullough
(Reissues)
13,603 Alibi Bye Bye (21)..11-17 ±
13,604 Jitters, the Butler (20) 12-29

Comedy Specials
13,402 Night Club Daze (16) 11-24 +
13,403 Newlyweds' Boarder (15) ..... 1-19 ±
13,404 Tin Horn Troubadours (16) ..... 3-16 ±
13,405 Newlyweds' Easy Payments (15) 5-11
13,406 From Rogues to Riches (15) 7- 6

Disney Cartoons
(Technicolor)
14,106 Out on a Limb (7)..12-15 +
14,702 Donald's Golf Game (8) (reissue) 12-29
14,107 Lion Down (7)..... 1- 5 +
14,108 Chicken in the Rough (7) ..... 1-19 ‡
14,109 Cold Storage (7).... 2- 9 +
14,703 Merbabies (9) (reissue) 2-23
14,110 Dude Duck (7)..... 3- 2 +
14,111 Home Made Home (7) 3-23 +
14,112 Corn Chips (7)..... 4- 6 ‡
14,704 The Practical Pig (8) (reissue) 4-20
14,113 Cold War (7)..... 4-21 +
14,114 Plutopia (7)..... 5-18 +
14,115 Test Pilot Donald (7) 6- 8 +
14,116 Tomorrow We Diet (7) 6-29 +
14,705 Polar Trappers (8), reissue 7- 6
14,117 A Lucky Number (7). 7-20 +
14,118 R'Coon Dawg (7).... 8-10 +
14,706 Old Mill (9), reissue.. 8-24

Leon Errol Comedies
13,702 Spooky Wooky (15)..12- 1 +
13,703 Chinatown Chump (16) 1-26 +
13,704 Punchy Pancho (16).. 3-30 +
13,705 One Wild Night (17).. 5-25 +

My Pal Series
13,202 Pal's Gallant Journey (22) ..... 2-16 +

Pathe Sportscopes
14,303 Diving Dynasty (8)..11-17
14,304 Connie Mack (8).....12-15 ‡
14,305 Canadian Snow Fun (8) 1-12 ‡
14,306 Big House Rodeo (8).. 2- 9 +
14,307 The Big Shoot (8)... 3- 9 +
14,308 Slammin' Sammy Snead (9) ..... 4- 6 +
14,309 First Lady of the Turf (8) ..... 5- 4 ±
14,310 Ted Williams (8).... 6- 1 ±

Screenliners
14,204 Package of Rhythm (10) .....12- 1 ±
14,205 Research Ranch (8)..12-29 ±
14,206 Movie Oldies (9).... 1-26 +
14,207 Lifeguard (8)..... 2-23 ±
14,208 Flying Padre (9).... 3-23 +
14,209 Your Fate Is In Your Hands (8) ..... 4-20 +
14,210 Florida Cowhands (9) 5-18 +

Specials
13,901 Football Headliners of 1950 (17) .....12- 8 +

This Is America
13,103 Whereabouts Unknown (15) .....11-10 +
13,104 Letter to a Rebel (16) 12- 8 ‡
13,105 Airline to Anywhere (16) ..... 1- 5 +
13,106 Lone Star Roundup (15) 2- 2 +
13,107 Cruise Ship (16).... 3- 2 +
13,108 Day of the Fight (16) 3-30 ‡
13,109 MacArthur Story (16) 4-27 +
13,110 They Fly With the Fleet (..) 6-22

20th Century-Fox

March of Time
Vol. 16, No. 7 Schools March On (18) .....Nov. +
Vol. 16, No. 8 Tito—New Ally? (17½) 12-22
Vol. 17, No. 4 Moroccan Outpost (..) .....June
Vol. 17, No. 5 Crisis in Iran (..) .....Aug.
1951 SEASON
Vol. 17, No. 1 Strategy for Victory (17) ..... 2- 2 ‡
Vol. 17, No. 2 Flight Plan for Freedom (18½) 3-16
Vol. 17, No. 3 The Nation's Mental Health (19).. 4-27 +

Sports
3010 Tee Girls (10).....Nov. +
3101 Arrow Artistry (10).....Jan. ±
3102 Let's Go Marlin Fishin' (10) .....Mar. ±

Special-3 Reels
7101 Why Korea? (30).....Jan. +

Terrytoons
(Technicolor)
4020 Mighty Mouse in Mother Goose's Birthday Party (7) .....Dec. +
1951 SEASON
5101 The Talking Magpies in Rival Romeos (7).....Jan.
5102 Nutsy in Squirrel Crazy (7) .....Jan. +
5127 The Lucky Duck (7) (reissue) .....Jan.
5103 Little Roquefort in Three Is a Crowd (7).....Feb. ±
5104 Woodman Spare That Tree (7) .....Feb. +
5128 The Bird Tower (7) (reissue) .....Feb.
5105 Half Pint In Stage Struck (7) .....Mar. +
5106 Mighty Mouse in Sunny Italy (7) .....Mar. +
5107 Gandy Goose in Songs of Erin (7) .....Mar. +
5129 Shipyard Symphony (7) (reissue) .....Apr.
5108 Bulldozing the Bull (7)..Apr. +
5109 Gandy Goose in Spring Fever (7) .....Apr. +
5110 Goons From the Moon (7).May +
5111 Musical Madness (7)....May +
5130 Temperamental Lion (7) (reissue) .....May
5112 Elephant Mouse (7)....June +
5113 The Rainmakers (7).....June
5114 Injun Trouble (7).....June
5115 Seasick Sailors (7).....July
5116 Tall Timber Tale (7)....July
5117 Aesop's Fables Golden Egg Goosie (7).....Aug.
5118 A Swiss Miss (7).....Aug.

Universal-International

Cartoon Melodies
6381 Brother John (9).....11-20 ±
6382 Peggy, Peg and Polly (8) 1-22 +
6383 Lower the Boom (10).. 3-19 +
6384 Bubbles of Song (10).. 5- 7 +
6385 Readin', Writin' and 'Rithmetic (10) .... 5-28 +

Name Band Musicals
6302 Jerry Gray and the Band of Today (15).....12-20 +
6303 Sugar Chile Robinson, Count Basie and His Sextet (15) ..... 1-13 +
6304 Frankie Carle & Orch. (15) ..... 1-31 +
6305 Ray Anthony & His Orchestra (15) ..... 2-28 +
6306 Tex Williams Western Varieties (15) ..... 3-28 ±
6307 Frank DeVol and His Orch. (15) ..... 5- 2 +
6308 Eddie Peabody & Sonny Burke's Orch. (15).... 5-23 +
6309 Sportsmen and Ziggy Elman's Orch. (15).. 6-13 +
6310 Teresa Brewer and Fire-house Five Plus Two (15) 6-27 +

Technicolor Cartunes
6322 Three Lazy Mice (7)...12- 4
6323 Chew Chew Baby (7)..12-25 ‡
6324 Dippy Diplomat (7)... 1-15 +
6325 Adventures of Tom Thumb (7) ..... 2-12 +
(Reissues)
6326 Woody Dines Out (7)... 3-19 +
6327 Andy Panda Goes Fishing (7) ..... 4-23 +
6328 Springtime Serenade (7) 5-14 ±
6329 Jungle Jive (7)..... 6-18 +
6330 Who's Cookin' Who? (7). 7-16
6331 Pied Piper of Basin Street (7) 8-20
6332 100 Pygmies and Andy Panda (7) 9-17
6334 The Fox and the Rabbit (7) 10-15

Variety Views
6341 Battle of the Bulge (9) 1-22 +
6342 Brooklyn Goes to Beantown (9) ..... 2-19 +
6343 Springboard to Fame (9) 3- 5 ±
6344 Hickory Holiday (9).... 4-30 ±
6345 Finny Business (9).... 5-21 +
6346 Clubby Cub (9)..... 6-18 ‡

Woody Woodpecker Cartunes
(Technicolor)
6351 Puny Express (7)..... 1-22 +
6352 Sleep Happy (7)..... 3-26 +
6353 Wicket Wackey (7).... 5-28 ±
6354 Sling Shot 6⅞ (7).... 7- 8 +

Warner Bros.

Blue Ribbon Hit Parade
(Technicolor Reissues)
7304 Unbearable Bear (7)...12- 9
7305 Duck Soup to Nuts (7) 1- 6
7306 Flowers for Madame (7) 2- 3
7804 Childhood Days (10)... 2-10
7307 Life With Feathers (7). 3- 3
7308 Peck Up Your Troubles (7) ..... 3-24 +
7805 In Old New York (9).. 4-28 +
7309 Oder-Able Kitty (7)... 4-21
7310 Book Revue (7)..... 5-19
7311 Stagefright (7)..... 6-23

Bugs Bunny Specials
(Technicolor)
7720 Hare We Go (7)..... 1- 6 +
7721 Rabbit Every Monday (7) 2-10
7722 Bunny Hugged (7)..... 3-10 ±
7723 Fair-Haired Hare (7).. 4-14 ±
7724 Rabbit Fire (7)..... 5-19 ‡
7725 French Rarebit (7).... 6-30

Featurettes
7103 Ace of Clubs (20).... 1-27
7104 Roaring Guns (19), reissue 3-31
7105 Hunting the Hard Way (..) 5-26

Hit Parade of Gay Nineties
7802 Old Family Album (10).12-16 +
7806 Musical Memories (9).. 6-30

Joe McDoakes Comedies
7402 So You're Going to Have an Operation (10)...12- 2 −
7403 So You Want to Be a Handyman (10) .... 1-13 ±
7404 So You Want to Be a Cowboy (10) ..... 4-14 ±
7405 So You Want to Be a Paperhanger (10) 6- 2

Merrie Melodies
(Color)
7706 A Fox In a Fix (7).. 1-20 +
7707 Canned Feud (7)..... 2- 3
7708 Putty Tat Trouble (7) 2-24 ‡
7709 Corn Plastered (7).... 3- 3 +
7710 Scent-imental Romeo (7) 3-24 ‡
7711 A Bone for a Bone (7).. 4- 7 +
7712 Hound for Trouble (7).. 4-28 +
7713 Early to Bet (7)..... 5-12 ‡
7714 Room and Bird (7)..... 6- 2
7715 Chow Hound (7)..... 6-16

Sports Parade
(Technicolor)
7504 Ski In the Sky (10)... 1-13 +
7505 Will to Win (10).... 2-24 +
7506 Rocky Eden (10)..... 4- 7 +
7507 Hawaiian Sports (10).. 5-12 +
7508 Birds and Beasts Were There (10) ..... 6-16 +

Technicolor Specials
7003 Wanderers' Return (20) 12-23+
7004 My Country 'Tis of Thee (20) ..... 2-17 +
7005 Neighbor Next Door (20) 3-17 ‡
7006 Stranger in the Lighthouse (20) .... 5- 5 ‡
7007 Sons of the Plains (19) 6- 9 +

Vitaphone Novelties
7603 Blaze Busters (10)....12-30 ‡
7604 Animal Antics (10).... 1-20 +
7605 Horse-Hide Heroes (10) 3-10 +
7606 Anything for Laughs (10) 4-21 ±
7607 World of Kids (10).... 6-23 +

Miscellaneous

Monogram

Little Rascals
(Reissues)
4968 First Roundup (17½).. 7- 8
4969 A Lad and a Lamp (17) 7-22
4985 Bored on Education (10) 8- 1
4970 Readin' and Writin' (20) 8- 5
4971 Big Ears (20)..... 8-19
4972 Wild Poses (18)..... 9- 2

Public Relations
4 The Art Director (8) 20th-Fox 11- 1
5 The Sound Man (10) Col. 1-19 ‡
6 History Brought to Life (10) Para. 3-15
7 Screen Actors (9) MGM.. 5-13 +
8 Moments in Music(10) MGM 7-13 +
9 Costume Designer (9) RKO 9-13
10 Screen Writer (9½) 20th-

Republic

Serials
5081 Desperadoes of the West 12-23
12 Chapters
5082 Flying Disc Man From Mars 3-17
12 Chapters
5083 Perils of the Darkest Jungle 6- 9
12 Chapters

This World of Ours
(Trucolor)
6354 Sling Shot 6⅞ (7).... 7- 8 +
4979 France (9) 10-15
4980 Holland (9) 11-30
1950-51 SEASON
5071 London (9)..... 1-15
5072 Portugal (9) 2-15
5073 Spain (9)..... 3-15
5074 England (9) 4-15
5075 Hawaii (9)..... 5-15
5076 Greece (9) 6-15

Special
9495 The Battle for Korea (9) 7- 1

Independents
Spanish Texas (10) Nationwide Pictures ..... +
Grandma Moses (25) AF ..... ‡
Mystery of the Flying Saucers (8) Hoffberg ..... ‡
The Village Tale (35) Palestine Films ..... ‡
Salzburg Fiesta (12½) Hoffberg.. +
The Beautiful Blue Danube (12½) Hoffberg ..... +
Polkas (12½) Hoffberg..... ‡
United Nations Screen Magazine No. 5 (10) UN..... +
United Nations Screen Magazine No. 6 (10) UN..... +
United Nations Screen Magazine No. 8 (10) UN..... +
W. B. Yeats—A Tribute (24) Brandon Films..... ‡

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Wanted drive-in manager for 650-car independent southern drive-in with 12-month operation. Good opportunity for the right man. Must have experience in drive-in management, prefer man who has chain experience. If interested, air mail your qualifications: picture, age, references, family status, theatre experience, salary expected, etc., to Boxoffice, 4317.

Non-drinking operator, if married, use wife in popcorn booth, 6 nights, Saturday matinee, no Sundays. Small town, chance for advancement. Write qualifications, reference, joint salary expected, first letter. P. O. Box 336, Elkton, Ky.

Wanted! Projectionist. Position open at once, good west Texas town, hours are very reasonable and working conditions are good. Give age, experience, qualifications and salary first letter, permanent position to right man. Prefer married man, can use wife as parttime cashier. Palace Theatre, Box 220, Lamesa, Tex.

Wanted! Manager, permanent position, Illinois situation. Send photo, salary required, experience, details. Boxoffice 4329.

Need operator, wife, combination, $75 a week and apartment. Also one operator $50 week. Brownfield, Tex. Contact Sammy Jones, Regal Theatre.

POSITIONS WANTED

Wanted: Position as manager of class A theatre. Just completed 25 years with major circuit. Age 44, good health, do not drink, unencumbered, have good car. Also experienced as traveling auditor and trouble shooter. Want 6-day week, salary commensurate with local living conditions and type of operation. Prefer Atlantic or Pacific coast cities but will go anywhere if good proposition. References last employers: Karl Hoblitzelle or R. J. O'Donnell, Interstate Circuit, Inc., Majestic Theatre Bldg., Dallas, Tex. Am presently vacationing. Write, wire or call Mercer W. Colman, 4411 Ave. N½, Galveston, Tex. Phone 5-8204.

Projectionist, 14 years experience, available now. References furnished. Veteran World War II. James M. Kelley, Bonny Blue, Va.

Projectionist, two years experience, available now. Prefer northwest states. References furnished. Draft exempt, age 22, non-drinker. Married, two children. Duane L. Malliot, Vale Theatre, Cashmere, Wash.

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Easy Way to Paint Signs. Use letter patterns. Avoid sloppy work and wasted time. No experience needed for expert work. Write for free samples. John Rahn, B-1329, Central Ave., Chicago 51, Ill.

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Heavy duty bucket blade exhaust fans at last year's prices: 12"—$25.50, 16"—$37.50, 18"—$45.50. Prompt deliveries all sizes blowers and air washers. Send for details. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

THEATRES WANTED

Theatre, Nebraska, western Iowa, northern Kansas. No brokers. Over 400 seats. Town 1,800 population or over. Confidential. Experienced. L. J. Burkitt, Sparta, Wis.

Sell your theatre privately. 32nd year. Highest reputation, know-how. Arthur Leak, Theatre Specialist, 3305 Caruth, Dallas, Tex.

Theatre wanted, North or South Carolina. Prefer medium size town, no competition, with good earning capacity. Boxoffice, 4318.

Have buyer for paying drive-in. Must stand rigid inspection. Midwest. Ralph French Agency, Theatre Brokers, Colfax, Ill.

Let me help you sell your theatre. Honest transactions with no loud publicity. Ted E. Waggoner, Box 6, South San Antonio, Tex.

Central Illinois or Indiana. Have cash buyers. Population 1,500 or over. Must be good. Ralph French Agency, Theatre Brokers, Colfax, Ill.

Cash for small town theatre, south Texas, New Mexico, Arizona. Tell all first letter. Boxoffice 4327.

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Popcorn machines, half pr... r, Hamburger, Sno-Cone, Peanut Ro... Warmers. Poppers Supply, 179 Luckie, ...

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For Sale: Large air-blower, 5hp electric motor, hydraulic controls. Formerly used to cool 500-seat theatre. Reno Theatre, Appleton, Minn.

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Two projectors, sound equipment, 160 chairs, popcorn machine and other complete equipment. Write P. O. Box 323, Grandview, Mo. Phone Kansas City, DWight 5672.

For Sale at sacrifice price, 500 theatre chairs, spring cushion seats, carpet, complete booth equipment, sound and projection, curtains, etc. Fishman Theatres, Inc., 134 Meadow St., New Haven, Conn.

Complete Theatre equipment. RCA sound, Simplex projectors, high intensity lamps, 1,400 upholstered seats. Reasonable. Boxoffice 4328.

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Window cards, programs, heralds. Photo-Offset Printing. Cato Show Printing Co., Cato, N. Y.

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Prompt service. Special printed roll tickets, 100,000, $26.70; 10,000, $7.80; 2,000, $4.95. Each change in admission price, including change ... color, $3 extra. Double numbering extra. ...O.B. Kansas City, Mo. Cash with order. Kan... City Ticket Co., 109 W. 18th St., Kansas ... Mo.

...ve-in theatre tickets. Send for samples of ...ecial printed stub rod tickets for drive-ins. ...e, distinctive, easy to check. Kansas City ...icket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

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Theatre For Sale: Selected listings in Oregon and Washington now available. Write for list. Theatre Exchange Co., Fine Arts Bldg., Portland, Ore.

Build double parking drive-in theatres under franchise Patent No. 2,102,718, reissue No. 22,756 and improvements, patent pending. Up to 30 per cent more seating capacity with little additional cost. Louis Josserand, architect. 3908 S. Main St., Houston, Tex.

Pacific Northwest theatres for sale. Write Ira Bowron, sales manager, Theatre Sales (Div.), Fred B. Ludwig, Brk. 4229 N. E. Broadway, Portland 13, Ore.

Theatres for sale: Pacific Northwest. Listing in Oregon, Washington, Idaho. Write G. M. Durham, Sound Realty & Investment Co., 706 Stewart Street, Seattle, Washington.

Private listings—Good situations in Texas that will bear strict investigation. Information only at Southland Theatre Brokers, 408 S. Harwood, Dallas. Phone Randolph 8922.

For sale: Small town theatre. Compelled to sell. Will sell at sacrifice price. Contact owner, Chester Norman, Geneseo, Kas.

Ideal family operation, 350 seats, small Ohio town, trading area 3,500. No competition. Owner can't handle, will sacrifice for $25,000 and finance right party. Boxoffice, 4315.

Michigan theatres: 187 seats, and ranging up to 650 seats. These are located in all parts of Michigan, priced from $12,000 up, terms. To buy theatres in Michigan, write or call Edwin Van Sickle, Broker, Charlotte, Mich.

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For Sale: Small town theatre, 300 seats, equipment, building. Family type operation. Shepp Theatre, Smithton, Pa.

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Theatre for sale: Modern new building 1947, ery room, private box. Ultra modern equipment throughout, all RCA. Brand new Manley de luxe popcorn machine this year. 383 seats. Very nice living quarters in theatre building right on ground floor. Also fully equipped beauty shop with tile floor in basement now rented. First run house with no competition, located in the heart of the tobacco and dairy Kickapoo valley—La Farge, Wis. Can give possession in 30 days. Beautiful stage also. Very good business. Other interests right here in La Farge take all my time, and wife can no longer take care of theatre because of her health. Complete, will sacrifice for $40,000, only $10,000 down payment. You couldn't build it for less than $75,000. A wonderful buy. Harold L. Callaway, Mars Theatre, La Farge, Wis.

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Theatre For Sale: Beautifully equipped. Three hundred sixty seats, good steady moneymaker. Books open to qualified buyer. Located on beautiful Black Hawk Lake in the heart of Iowa. For complete information call or write L. Z. Henry, Lake View, Iowa.

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Only Drive-In Theatre, nice large west Texas town, six room house included, priced reasonably. I can personally say this is a good buy. Ted E. Waggoner, Box 6, South San Antonio, Tex.

Only house, small west Texas town with bright future, good building, business and equipment. Whole shebang $15,000 cash. Ted E. Waggoner, Box 6, South San Antonio, Tex.

Theatres for Sale: Some good and some sorry as heck, 27 in all, I want to sell them for the commission paid by the seller, but will not lie about any. Ted E. Waggoner, Box 6, South San Antonio, Tex.

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Tighten loose chairs with Permastone anchor cement. Fensin Seating Co., Chicago 5.

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